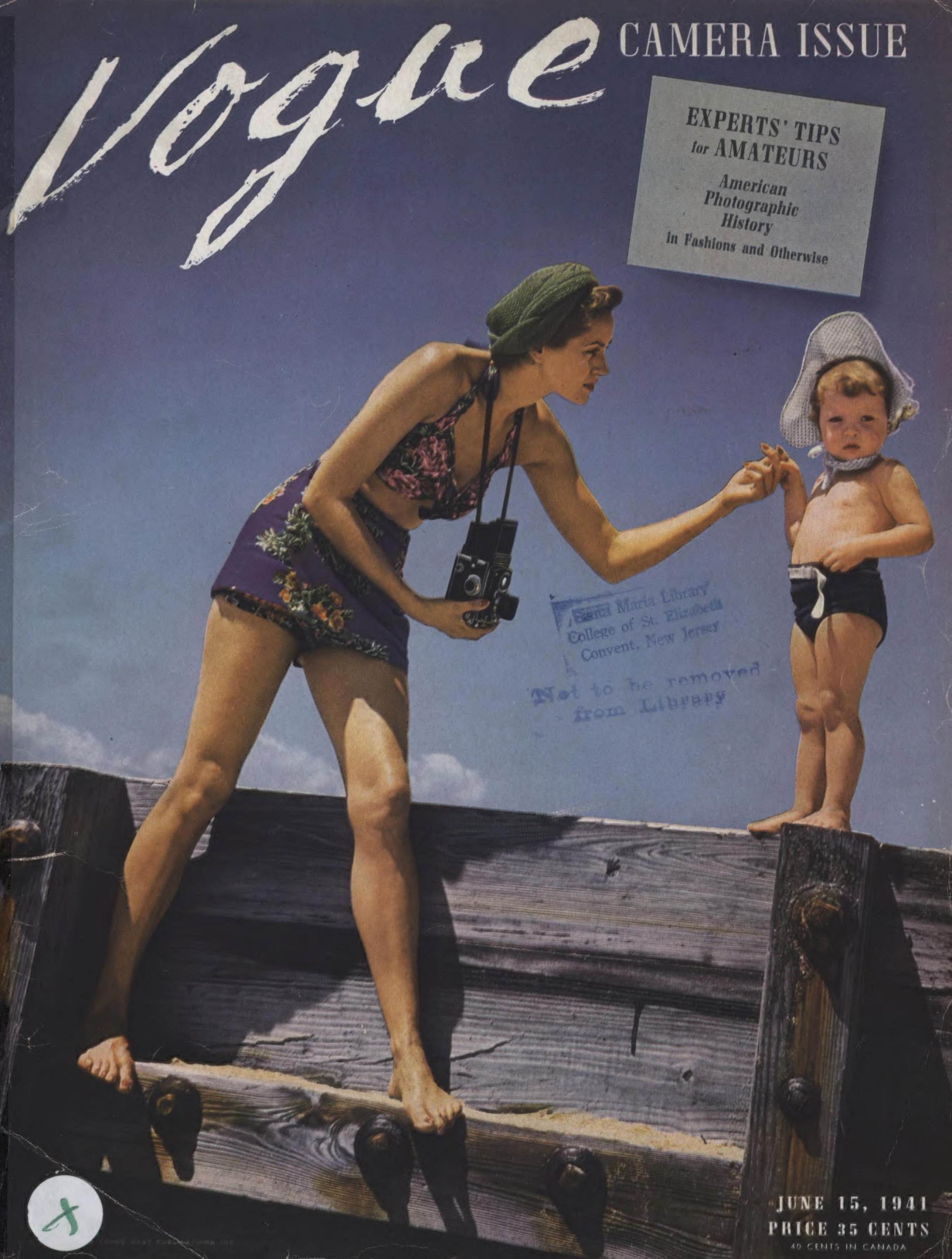
Vogue

CAMERA ISSUE

EXPERTS' TIPS for AMATEURS

American Photographic History in Fashions and Otherwise



Santa Maria Library
College of St. Elizabeth
Convent, New Jersey
Not to be removed
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JUNE 15, 1941
PRICE 35 CENTS
40 CENTS IN CANADA

SOMETHING OLD SOMETHING NEW . . .

SOMETHING BORROWED SOMETHING BLUE

TRADITION prescribes so many things for the bride. She must dress by this old rhyme. She must set her table with sterling silver. She must make her beds with Wamsutta *Supercale** sheets and pillowcases.

Why Wamsutta? Her mother tells her: "Because the exquisitely fine fabric of these sheets grows even smoother with use. Because Wamsutta's EQUI-TENSION process gives them added strength. And because — beautiful though they are — they *last* longer, as five generations of American brides have proved."

Send 30 cents for a special boudoir pillowcase of Wamsutta Supercale (size 12" x 18", not sold in stores) and make your own home tests. We will also send you "A Guide for the Bride," to help estimate sheet and pillowcase needs for any size of budget. . . . Address: Dept. V-4.

WAMSUTTA MILLS — *Since 1846, The Finest of Cottons* — NEW BEDFORD, MASS.

WAMSUTTA *Supercale* SHEETS

*REG. U. S. PAT. OFF.

Ask to see the new lines of blankets sponsored by Wamsutta Mills: "Springfield" and "The Three Weavers"

Fragrance from a Cool Glade

Old Spice Toilet Water with atomizer $1.25 • *Without atomizer* $1.00 • *Talcum* 50¢ *and* $1.00

Each a Shulton Original • *Trade Mark Reg. U. S. Pat. Off. • SHULTON, Inc., Rockefeller Center, 630 Fifth Ave., New York City

Early American Old Spice

Above, you see Margaret Green (Texas State College for Women, '40) and Donald Honeyman (Iowa State College, '40). Winners in Vogue's 1st Photographic Contest, they are now full-fledged members of the Condé Nast Photographic staff.

College Seniors! Win a career in

Vogue's 2nd Photographic Contest

ON this page, Vogue introduces the winners of its first Photographic Contest. Frankly an experiment in 1940, the contest has more than justified our belief that the college campuses of this country are a rich source of fresh talent in the field of photography.

We therefore take pleasure in announcing a second Photographic Contest, open to college seniors—men and women—of the class of 1942. The contest offers prizes of two positions (of not less than six months each) in Vogue's studio; each prize carries with it the possibility of a permanent position on satisfactory completion of the period of apprenticeship.

If you have a way with a lens and want to make photography your career, here's your chance to step straight from college into a job!

For full details about VOGUE'S 2nd PHOTOGRAPHIC CONTEST, see August 15th Vogue

Vogue
June 15, 1941

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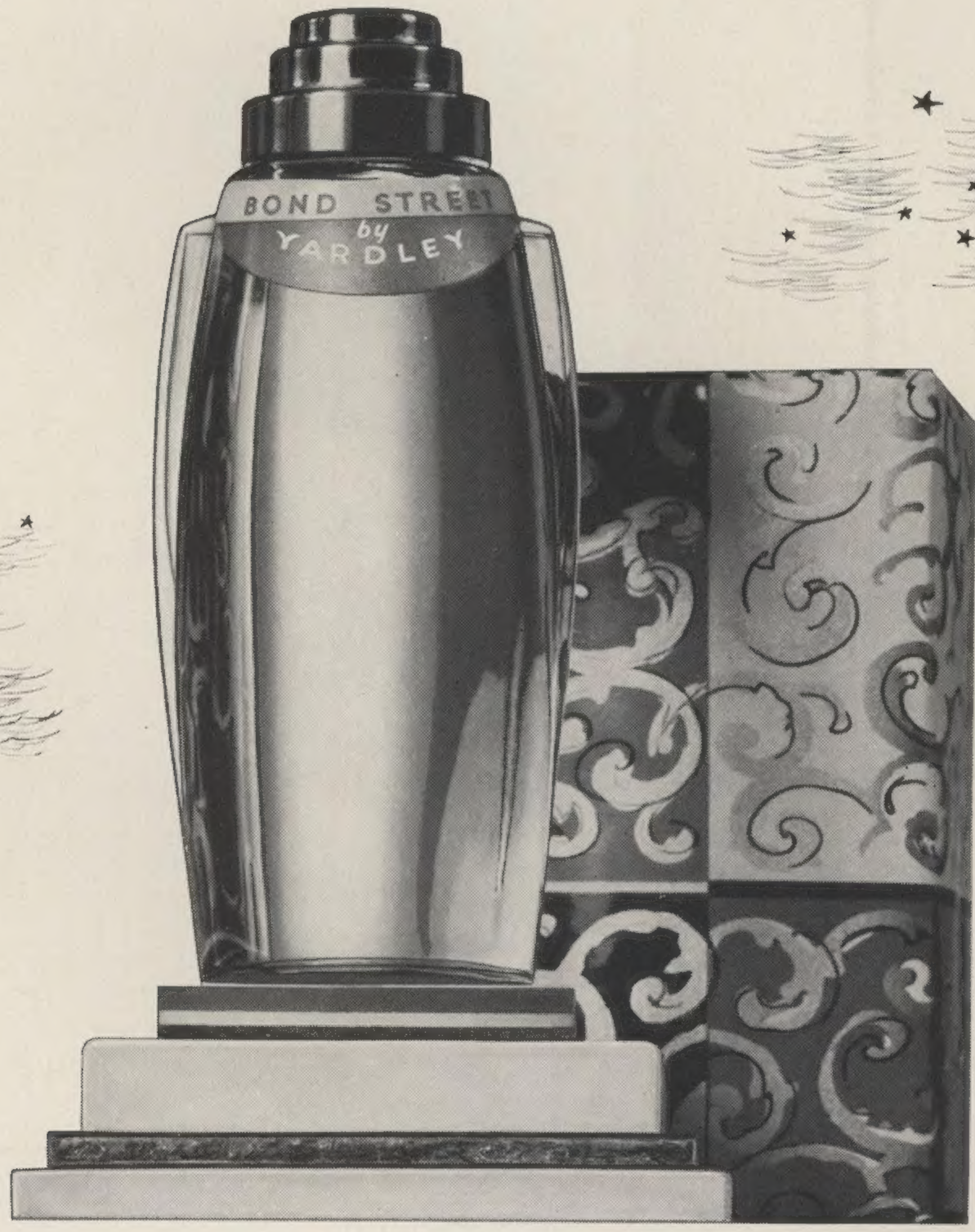
Vol. 97, No. 12
Whole No. 1654

In memory held so dear . . . *Thus "Bond Street," one of the truly great perfumes of the world, not only evokes a regal tradition, but brings an air of international romance to the encounters of today and to its gayest festivities. . . . An ethereally beautiful fragrance that imparts special significance to each occasion.*

"BOND STREET"



A Perfume by Yardley

. . ."Bond Street" perfume is available in the original wrappings only, at Yardley, 620 Fifth Avenue, New York, and at all finer shops . . . $2.50, $4.50, $8.50, $13.50.

★★★ WE CONTINUE TO RECEIVE OUR SHIPMENTS FROM ENGLAND DESPITE WAR-TIME CONDITIONS ★★★

Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients.

ARIZONA

TUCSON

Santa Rita Hotel. 250 rms. Tucson's Social center; Western hospitality & atmosphere. Excellent cuisine; Famous dance bands. Polo. Golf. Nick Hall, Mgr.

ARKANSAS

HOT SPRINGS NATIONAL PARK

Arlington Hotel & Baths. Arthritis, circulatory benefits. Waters owned and recommended by U. S. Government. Golf . . . Fishing. Write for folder.

CALIFORNIA

LA JOLLA

Casa de Mañana. Distinctive resort hotel on the shores of the Pacific, near San Diego and Old Mexico. All sports. Private beach. Write for free folder.

LAKE TAHOE

Brockway Hot Springs. High Sierras. Lake front Hotel and Bungalows. Famous cuisine. All sports. Own Golf Course. Amer. Plan. H. O. Comstock, Mgr.

Tahoe Tavern. High Sierras. All outdoor sports. Grass golf course. 225 rooms. Fine food. American Plan. Opens June 26th. Address Box D for folder.

SAN FRANCISCO

Hotel Bellevue in the heart of romantic San Francisco adjacent to legitimate theatres, finest shops, night clubs. Drive-in garage. Frank N. Harper, Mgr.

COLORADO

BROOK FOREST

Brook Forest Inn. A Swiss Chalet at 8,000 feet altitude. Saddle horses. 400 acres private park. Excellent food. Write for folder. Edwin F. Welz, owner.

COLORADO SPRINGS

Broadmoor Hotel—in shadow of Pike's Peak, sports and social center of the Rockies. Metropolitan luxury, smart entertainment. Brochure on request.

EVERGREEN

Troutdale-in-the-Pines. Luxurious 140-room hotel, in heart of cool Rockies. 30 miles from Denver. Finest cuisine. All sports amid unsurpassed mountain beauty.

ROCKY MT. NATIONAL PARK—ESTES PARK

Stanley Hotel—Luxurious resort in heart of Rockies. Riding, fishing, golf, swimming, music, dancing. Renowned cuisine. Write for illustrated booklet.

CONNECTICUT

LAKEVILLE

Wake Robin Inn. Active summer sports combined with comfort and quiet. Good food and good friends. A dinner, a day, or a season at moderate rates.

OLD LYME

Boxwood Manor. Lovely gardens surround house & cottages. All sports, private ocean beach. 3 hrs. from N. Y. or Boston. Moderate rates. May 15—Oct. 15.

DISTRICT OF COLUMBIA

WASHINGTON

The Dodge Hotel. On Capitol Hill opposite Union Station Plaza. Renowned cuisine. No tipping. Single from $2.50, double from $4.50. H. B. Williams, Mgr.

Hotel Raleigh, Washington's most popular and distinguished Hotel, on famous Pennsylvania Avenue. Reasonable rates. Write C. C. Schiffeler, General Mgr.

GEORGIA

SEA ISLAND

The Cloister. Cool your cares at this famed seaside resort. All sports. Reasonable summer rates. Restricted clientele. N. Y. Office, 630-5th Ave., CIrcle 5-8055.

MAINE

BAY VIEW—SACO

Bay View House. Directly on seashore where a 7-mile sand beach meets the pines. Golf, tennis, shuffleboard. Selected Clientele.

KENNEBUNK BEACH—BIDDEFORD POOL

The Atlantis, Kennebunk—The Inn, Biddeford. Rocky coast—Sandy beaches—All Sports—fresh sea foods, Cottages. Selected clientele. R. H. Bryant, Mgr.

MARTIN POINT—FRIENDSHIP

Mayflower Inn on the Sea. Maine's outstanding summering place. Marvelous scenic coast location. All sports. Superb food. Restricted. Write for Booklet.

MOOSEHEAD LAKE—GREENVILLE JUNCTION

Squaw Mountain Inn. Private, sporty golf course. Fishing, swimming, boating. Tennis, archery, hiking. Select clientele. No Hay Fever. Phil Sheridan, Mgr.

MOOSEHEAD LAKE—WEST OUTLET

MacKenzie's. Overlooking Lake and Mountains. Log cabins for families. Delicious meals. Central Dining Room. $5 to $7. Restricted. Frank A. MacKenzie.

NORTHEAST HARBOR

MARYLAND

BALTIMORE

The Belvedere. Baltimore's finest hotel. Spacious rooms, superb cuisine, ideal location. $3.50 up. Some rooms air conditioned, slight extra tariff.

SHERWOOD FOREST

Sherwood Forest Hotel & Cottages. Near Washington and Baltimore. Restricted clientele. Salt water bathing, two golf courses, activities. W. E. Murray, Mgr.

MASSACHUSETTS

BOSTON

The Copley-Plaza

Situated in historic Copley Square which provides a hotel setting as distinguished as any in the world. Nearest hotel to Back Bay and Huntington Avenue Railroad Stations. Easily accessible to fine shops and theatres. This hotel is convenient to the residential and business sections. Rooms with bath $4 single—$6 double. Illustrated folder on request. Arthur L. Race, Mng. Dir.

CAPE COD—BARNSTABLE

Cap'n Grey's Inn—1716. Rt. 6. A charming wayside inn famous for its N. E. cuisine. License privilege. Rooms with baths. May 28-Oct. 15. The DeWitt Clintons.

CAPE COD—FALMOUTH HEIGHTS

Terrace Gables Hotel, overlooking Vineyard Sound. Fireproofed; warm bathing, safe for children, boating, fishing. Unexcelled cuisine. From $6. Open June 10th.

CAPE COD—OSTERVILLE

Oyster Harbors Club. 2½ hours from Boston. Donald Ross Golf Course, tennis, riding, yachting. Pine-sheltered beaches (70° salt water). C. W. Wannop, Mgr.

EAST NORTHFIELD

The Northfield. In heart of New England vacationland. Golf, recreational delights. 250-acre estate. Atmosphere of serenity. Traditional N.E. hospitality.

MAGNOLIA

The Oceanside. Coolest, most beautiful spot on North Atlantic. Private beach. All outdoor sports. Summer theatre. Select clientele. Geo. C. Krewson, Jr.

NANTUCKET ISLAND—SIASCONSET

Beach House. In rose-covered Siasconset. Modernly equipped 100 room hotel. Direct ocean view. Wide stretch of moors. Outdoor sports. Private Beach.

NORTHAMPTON

Wiggins Old Tavern & Hotel Northampton, & old Country Store—combining modern accommodations with old N. E. charm. Lewis N. Wiggins, Landlord.

SWAMPSCOTT

New Ocean House on the picturesque North Shore. Seaside and country environment. Open May to October. Booklet. Clement Kennedy, President.

MISSISSIPPI

PASS CHRISTIAN

Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Quiet, exclusive. Near New Orleans.

MISSOURI

KANSAS CITY

Bellerive Hotel. Armour Blvd. at Warwick. Quiet, refined home atmosphere. Famous Coral Room. French Cuisine. Garage. Trans. or Perm. Wire for reservations.

NEW HAMPSHIRE

HANOVER

The Hanover Inn at Dartmouth College. 2 Golf Courses. Booklet. Ford & Peggy Sayre, Managers. Robt. F. Warner, New York Rep. Tel. BRyant 9-6348.

WHITE MOUNTAINS—BRETTON WOODS

VOGUE'S

a directory of

If you want further information about any of the hotels or resorts listed in these columns, write to Vogue's Travelog, 420 Lexington Ave., New York City.

Battle of the Stars

MOVIE extras have their chance to out-shine the stars in the 16th Annual Tennis Championships of the Motion Picture Association. These racquet battles, held at the Los Angeles Tennis Club on June 15, 22, and 29, between picture-makers from cameramen to cast, will be open to the public. We've always wanted to see Ralph Bellamy get the better of Cary Grant—just once!

Races and Art

HOLLYWOOD PARK, Inglewood, California, opens its paddocks and portals to the sporting crowd from May 23 to July 26 with horse-racing every day except Sunday and Monday. The "Inglewood Handicap" will be run on June 21, the "Vanity Handicap" on June 28, both with $10,000 added.

And no matter how avid a sports fan you are, if you are in Los Angeles during June or July, you will not want to miss the Exhibition of French Paintings at Exposition Park. The Louvre and other European museums have sent works to

NEW HAMPSHIRE

WHITE MOUNTAINS—CRAWFORD NOTCH

Crawford House. Private lake and golf course, tournament tennis courts, riding. Best of food & accommodations. Write for rates and folder.

WHITE MOUNTAINS—FRANCONIA

The Forest Hills Hotel—on a 200-acre crest—Spectacular views, private golf, trout pond, stables. Restricted. Write Norman Pancoast, Pres., for details.

WHITE MOUNTAINS—NORTH WOODSTOCK

Hotel Franconia—"A distinctly modern and fascinating hotel in the heart of the White Mountains". Beautiful grounds, all sports. Restricted.

WHITE MOUNTAINS—SUGAR HILL

Hotel Lookoff. "The House with the View." 100 rooms—Reasonable Rates—Elevator—Orchestra—Free Golf. No hay fever. Restricted. July 1—Oct. 1. Bklt.

Sunset Hill House. A real summer home for family or individual. Golf free to guests. Tennis, riding, orchestra. Private cottages. Restricted Clientele. Bklt.

WHITE MOUNTAINS—WHITEFIELD

The Mountain View House

Like a Great Country House on a Private Estate commanding an Unusually Lovely and Extensive View. Outstanding Food and an Equipment and Service that has always

NEW JERSEY

SPRING LAKE BEACH

The Essex and Sussex

Aristocrat of Seashore Summer Resorts. Gay, select, complete. Restricted. Less than 2 hours from N. Y. or Phila. Private beach. Golf, tennis, riding. Excellent music. Enjoy the cool of the sea and gracious living. Famed for food and service. Interesting program of social and sports activities. Booklet. C. S. Krom, Mgr. Tel. Spring Lake 900. N. Y. Off. 11 West 42nd St., BR 9-6348.

SPRING LAKE BEACH

The Monmouth

Directly on the ocean 58 miles from New

TRAVELOG

fine hotels and resorts

make up what is claimed to be the most complete collection of French art ever seen outside France.

Pasadena, California, opens its seventh annual Midsummer Drama Festival on June 23 at the Pasadena Playhouse. Modern American comedy is the theme for the season, and works of George S. Kaufman, Moss Hart, and Edna Ferber will be among the eight plays given. Special lectures and luncheons are part of the program, continuing until August 16.

For the College-Minded

MID-WESTERNERS and West Coast-erners alike will cheer shoulder to shoulder at the track and field meet to be held at the Los Angeles Coliseum on June 17. The Pacific Coast Conference and the Big Ten teams will meet to out-run, out-jump, and out-throw each other.

While we are speaking to the college-minded, whatever their age, we want to remind the Stanford boosters of the fiftieth anniversary of that university. The celebration, from June 15 to 21, will feature the presentation, by Herbert Hoover, of a portrait of Ray Lyman Wilbur, university president.

If the long "Fourth" this year is your only mid-summer break, you are probably poring over ideas for the best way to spend those days. Scan these pages for suggestions, and write to Vogue's Travelog, 420 Lexington Avenue, New York.

NEW MEXICO

SANTA FE

Bishop's Lodge. An American plan resort, 3½ miles from Santa Fe. Comfortable accommodations with riding and all other activities. Booklet.

Santa Fe Inn. In the cool foothills overlooking historic Santa Fe. Motor trips to Indian Country. Riding. Tennis. American Plan. Albert Miller, Mgr.

VACATION-MINDED?

It's easy to plan your vacation if you refer to Vogue's Travelog, a directory of fine hotels and resorts.

NEW YORK

CRAGSMOOR

Cragsmoor Inn—27 miles West of Newburgh, Route 52. Elevation 1900 ft. Beautiful views. Splendid Golf. Delicious meals & wines. $7 Am. Plan. Restricted.

LAKE CHAMPLAIN—ESSEX

Crater Club. Furnished cottages with baths, open fires, meals at Club. Sailing, bathing, tennis, golf. References required. Literature. Koert D. Burnham.

LONG ISLAND—MONTAUK

Gurney's Inn. On the brink of the beach. Surf bathing, golf, deep-sea fishing. Comfort, simplicity, fine food. Select clientele. Booklet. W. J. Gurney.

Montauk Manor. Golf, fishing, tennis, riding, surf and pool. Club privileges to guests. Finest resort life in America. Restricted clientele. Booklet.

LONG ISLAND—SHELTER ISLAND

The New Prospect. Bathing beach, casino, tennis, riding, fishing, outdoor theatre. American plan rates. N. Y. Office, 500 5th Ave. LOngacre 5-2250.

NEW YORK CITY

The Barbizon, Lexington Ave. 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly $12. up. Daily $2. Bklt. "V".

Barbizon-Plaza. New skyscraper hotel overlooking Central Park at 6th Ave. Rooms from $3. single; $5. double. Continental breakfast included. Bklt. "VM".

The Bedford—118 E. 40th St. "The Hotel of Today with Yesterday's Charm." One block from airlines & Grand Central. Roof garden. Rates from $3.

The Beekman, Park Ave. at 63rd. Everything a critical clientele desires, refined atmosphere, a smart address and the utmost in personal services.

Beekman Tower—49th St. at East River Drive. Overlooking River. Smart location. 400 outside rooms. Near shops, theatres, business. From $2.50. Booklet "V".

Beverly Hotel. 125 East 50th. Just East of Radio City. Large rooms and closets. Serving pantries. Single $4, double $6, suites from $8. PLaza 3-2700.

NEW YORK

NEW YORK CITY

The Buckingham, 101 W. 57th St. Recently modernized. Luxurious parlor, bedroom, pantry, bath from $7 a day. Walk to Central Pk., Radio City, Times Sq.

Gramercy Park—Famed hotel at legendary private park. Rendezvous of nation's great. $3. single, $5. double, $7. suites. Weekly, monthly. Booklet "V".

The Grosvenor, on Convenient Lower Fifth Avenue, at Tenth Street—A Distinctive Hotel of Quiet Charm. 300 rooms. Single from $3.50. Twin beds from $5.

Henry Hudson Hotel. 353 W. 57th St. 1200 rooms with bath. Daily $2.50 up. Weekly $12.00 up. Booklet "VM". John Paul Stack, General Manager.

NEW YORK CITY

The Savoy-Plaza

Travellers converge on New York because it is not only the business metropolis, but the amusement, fashion and recreational capital of the world. You will see New York at its best when you stay at the Savoy-Plaza, overlooking Central Park. Summer rates from $5. Henry A. Rost, Managing Director. George Suter, Resident Manager. 5th Ave., 58th to 59th Sts.

NEW YORK CITY

Hotel Seymour, 50 W. 45th St. Near Fifth Ave., theatres, shops, art galleries, Radio City. Refined surroundings. $4. single; $5.50 double; Suites $8.

PENNSYLVANIA

EAGLES MERE

Crestmont Inn, superbly situated on Lake of Eagles (2200 ft. alt.). Golf, tennis, water sports. Distinguished clientele. Folder AH. William Woods, Prop.

Vacation-Minded? Vacation planning is not a "hit or miss" proposition. Careful study of Vogue's Travelog is your answer to a perfect vacation.

PENNSYLVANIA

EAGLES MERE

The Forest Inn

Located 2200 feet up in Allegheny Mountains complete with park, cottages, theatre and lake. Swimming, golf, tennis, riding, sailing and other sports. Supervised play hours for children. Excellent food. Selected clientele. Good roads, train and plane service. Moderate rates. Write for vacation booklet, make reservations now. Henry E. Kirk, Jr., Managing Director.

HERSHEY

Hotel Hershey. One of America's finest. Magnificent setting. Open year around. European & American plan. 4 Golf Courses. All outdoor sports.

PHILADELPHIA

Bellevue-Stratford—"One of the Few World Famous Hotels in America." Moderate rates. Claude H. Bennett, General Manager.

POCONO MOUNTAINS—BUCK HILL FALLS

The Inn—Buck Hill Falls

A 4000-acre Estate of scenic splendor in the Poconos—offering a wealth of health in tonic, mountain air. Every facility for rest and recreation. Golf, tennis, swimming, riding, lawn bowling, scenic trails and paths, movies, dances and entertainments amid simple dignified surroundings. Reasonable rates. Selected clientele. New York Office, 630-5th Ave., CIrcle 5-5620.

POCONO MOUNTAINS—SKYTOP

Skytop Club—Socially restricted Mountain Resort, 105 miles from N. Y. For Information Non-Members may address Skytop Club, Skytop, Penna.

This year is the ideal year to discover America. Let Vogue's Travelog serve as your directory and insure the success of your vacation.

RHODE ISLAND

WATCH HILL

Ocean House. Private Beach—Golf—Riding—Tennis—Boating—Fishing. Excellent Cuisine. Clientele Restricted. Amer. Plan. N. Y. Office: MOhawk 4-1434.

TEXAS

SAN ANTONIO

The St. Anthony Hotel

World's largest completely air conditioned hotel, located in the most picturesque city of the Southwest. Beautifully appointed rooms and suites designed for gracious living. Unexcelled restaurants with modern and old-world atmosphere. The Anacacho Room features the nation's leading orchestras for dining and dancing. Garage in The St. Anthony with elevator to your floor.

VERMONT

AVERILL LAKES

Quimby's Cold Spring Club. Distinctive and satisfying for family vacationing. Salmon and trout. Lakes and streams. Excellent stable. Instruction. Guides.

DORSET

Dorset Inn. Charm of 1796—Comforts of Today. Golf—Tennis at the door. Swimming—Trails. May 29-Oct. 15. Steam Heat. F. O. Whittemore, Owner-Mgr.

GREEN MOUNTAINS

Official illustrated vacation book, "Unspoiled Vermont", free; also describes other State publications. Publicity Service, 42 State House, Montpelier, Vt.

LAKE CHAMPLAIN—BASIN HARBOR

Basin Harbor Hotels & Cottages. Delightful estate. All sports. Social program. Restricted. Literature: A. P. Beach, host. N. Y. C. Call MU 6-9200 (Rm. 575).

VERMONT

LAKE MOREY—FAIRLEE

Bonnie Oaks Inn and Bungalows. All sports. 75 rooms with baths, fireplaces. Baby Oaks, supervised play. May-Dec. Folders. Dr. & Mrs. E. H. Page.

Lake Morey Inn and Bungalows. 100 rooms, 75 with private bath. Restricted clientele. Our own 18-hole golf course. All sports. Booklet. W. P. Lyle.

WOODSTOCK

Woodstock Inn. In the beautiful Green Mountains. 18-hole Golf. Tennis. Riding. Enjoy complete relaxation. Moderate tariff. C. Townsend Scanlan, Mgr.

VIRGINIA

VIRGINIA BEACH

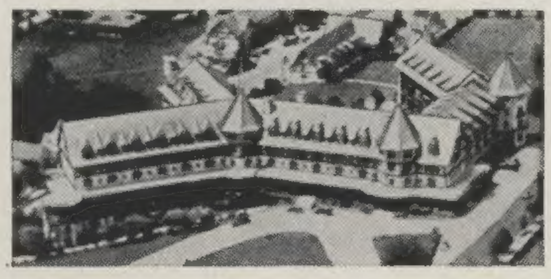
Cavalier Hotel & Beach Club. Open all year. 2 golf courses, tennis, riding, fishing, private beach. Roland Eaton, Mgr. Dir. Write for Booklet "W".

WILLIAMSBURG

Williamsburg Inn & Lodge—Visit the restoration of Colonial Williamsburg. Choice rooms—Moderate rates. Fine food. N. Y. Office, 630 5th Ave. CI 6-8896.

CANADA

NEW BRUNSWICK—ST. ANDREWS-BY-THE-SEA



Algonquin Hotel

Family holiday colony. Only 15 minutes from Maine . . . and no hay fever! Fascinating hotel-and-cottage community life. 2 golf courses, 4 en tout cas tennis courts, sun-warmed swimming. $6 a day up, double, per person including meals. Liberal bonus on American money. U. S. citizens need no passports. See your agent or any Canadian Pacific office. In N. Y., Madison Ave. at 44th.

MEXICO

MEXICO CITY

The Reforma

Mexico's most modern hotel is also its finest. Ideally located, on the beautiful Paseo de la Reforma, handy to sight-seeing, fun-spots. The meeting place of interesting people. Four restaurants, bank, night-club, all conveniences on premises. All outside rooms with purified ice-water, superbly furnished. Rates start at $3.00 for single rooms, $4.00 for doubles.

DUDE RANCHES

For you who like the sage-brush and the open spaces.

NEVADA

LAKE TAHOE

Glenbrook Inn and Ranch. On most famous lake in West. Excellent golf, ranch, lake and mountain sports. One hour west of Reno on U. S. Route 50.

NEW MEXICO

LAS VEGAS

Rancho de Dias Alegres. In Rocky Mts. Cool summer climate. Elevation 7400 feet. Enjoy New Mexico this summer. Booklet. Frank J. Teague.

WYOMING

SHELL

Trapper Lodge. Operating ranch in beautiful Big Horn Mts. Modern accommodations for 30. Fishing, pack trips. Ranch grown food. C. D. Goodwin, Mgr.

CANADA

SKOOKUMCHUCK—BRITISH COLUMBIA

S Half Diamond—operating ranch bet. Glacier & Banff. Fine horses, beautiful lake. Range & mt. trails, pack trips. Modern. Great Northern to Eureka. Bklt.

ALL OCCASION BASKETS

ALICE H. MARKS famed baskets filled with luscious goodies for the traveler, hostess and convalescent. $5.50 up; packages $3.50 up. Fascinating gifts for all occasions. Mail & 'phone orders filled. 6 E. 52 St., N. Y. PL 3-7282

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A. L. WORKMAN—An old established firm, well skilled in making fine leather, brocade and silk bags. Needlepoint, petit points mounted. Large assortment of frames. Expert relining, repairing. Rm. 803, 424 Madison Ave., N.Y.

BEAUTY CULTURE

A BEAUTIFUL SKIN IN 5 DAYS—Helps Correct Blemishes, Crepy Necks, Wrinkles, Scars. Non-Surgical. Results Assured. Free Consultation. Established 1929. Helene Adair, 20 East 53rd St., N. Y. Phone PLaza 3-2489

CLARA REISNER—Expert cosmetologist removes 1000 hairs in one treatment with her modern, improved hair removal method. Legs & arms cleaned in few months. Foreheads shaped and raised. 505 5th Ave. VA 6-1628

A REAL BEAUTY TREAT! Creme de Mint Mask. Cool & delightful as fresh mint! 15 min. application will make your face tingle with freshness and radiance. $1 postpaid. The Eldore Co., 299 Madison Ave., N. Y. VA 6-1174

NOTED PHYSICIAN'S Scientific Skin Formula used exclusively by Lucille Graham. Helps correct face and neck lines, and oily and dry skins. Ponce de Leon treatment creams used. 743 Fifth Avenue. PL 3-3260

CHILDREN'S WEAR

NATALIE, INC. & NATALIE GROWN-UP are now reducing all spring models at prices below cost for both adults & children. Summer shop opening Harbor Springs, Mich., July 1. 108 East 57 St., N. Y. C. PLaza 3-4908

CHINA & ARTWARE

"CANADA'S most talked about gift shop." America's largest retail selection at lowest prices of open stock English Bone China. New Dinnerware booklet will gladly be sent on request. Herbert S. Mills, Hamilton, Canada

CLEANERS & DYERS

YOUR WINTER WARDROBE AND HOUSE furnishings need Phil Cooper's care and skill to keep them fresh, bright and safe the summer through. Free summer storage. Phone LO 5-3237. Stores throughout New York City

COLORFUL & FRESH AS SPRING. Dry cleaning by Artclene method—prompt service; no shrinkage or fading. Superior hand-finishing of delicate materials & laces. Mail orders. Artclene, Inc., 1039 Madison, N. Y. BU 8-0995

CORSETS

MISS ELEANOR, INC. Modern art in corsetry. Your figure molded to the lines of fashion—and with complete comfort. Exquisite materials and workmanship. Moderate prices. 4 East 53rd St., New York. PLaza 3-4962

COSMETICS

SALLYE HARMER Individualized Cosmetics, those really exquisite ones, are made fresh every day in our own spotless laboratories. There's no extra cost! You order them in your home, from our representative, or at your favorite cosmetic studio. Write Sallye Harmer, Lansdowne, Pa., for agency nearest you or in south, A. F. Blanchard, 946 W. Grace St., Richmond, Virginia; west, B. J. MacCulloch, 117 E. 4th, Little Rock, Ark.

CUSTOM SHOE REMODELING

B. NELSON, INC.—Lengthen short shoes (not by stretching)—widen; re-fit; handsole your shoes over their original style last. Redye any color. Suede changed to leather. Mail orders expertly handled. 10 E. 39 St., N. Y.

DELICACIES

VENDOME—Specialists in Russian Caviar, Cheese in Wine, Brandied Fruits, Turtle Soup, Salted Nuts, Bon Voyage Baskets. Large assortment of all fine table delicacies. Write for Catalogue V. 415 Madison Avenue, N. Y. C.

CALIFORNIA DELICACIES—Brandied Dates, Prunes in Rum, Baked Oranges in Grenadine. Send 35c stating delicacy desired, jar sent postpaid. Send for our Catalog. Fox Shoppe, 438 El Camino. Redwood City, California

DOMESTIC EMPLOYEES

HOUSEHOLD PROBLEMS need not disturb you. For the opening of your country house, the engaging of your staff, or the planning of parties, call Miss Brinkley's Placement Agency, 1 West 47th St., N. Y., BR 9-5840

DRESS SHOPS

FASHION SHOW MODELS AND ORIGINALS $5 to $19.95. Fresh, new, fashions from the better makers. Many are originals at half usual cost. Come in, browse around and make a find. Air-cooled. Olive Brooks, 740 Madison Ave., N.Y.C.

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MULTIPLE ELECTROLYSIS—Mary Elizabeth Scollan. Personal Service only. Write for Free booklet. Address 1 West 34th St., near 5th Avenue, Room 709, New York City. Telephone WIsconsin 7-7889 for appointment

BEAUTY WITH SAFETY. Hair permanently removed by electrolysis. Expert personal attention, by skilled & careful hands. Consultation, Booklet Free. Edna Grimes, 607 Fifth Avenue, at 49th Street, N. Y. PLaza 3-7411

SUPERFLUOUS HAIR—200 to 600 removed per hour—safely, painlessly, permanently. Regrowth impossible. Careful work by experts. Doctors recommend Adele Mulligan. 23rd year at 347 Fifth Avenue, New York. AS 4-6645

MRS. D. DURANT, Multiple Electrolysis. Superfluous hair removed permanently, safely. Improved method. Endorsed by skin specialists. Personal service, 15th year. Free consultation. 507 5th Ave., N. Y. MU 2-3314

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RICHARD KOPPEN, formerly with Gunther's, re-designs, remodels, repairs and relines your furs at reasonable prices. Also showing latest models in fine furs. Skilled workmanship. 17 West 45th St., New York. BRyant 9-3368

FINE FURS DESERVE SUMMER CARE! Restyle your fur coat now! Or order a new one for next season! All patterns individually designed. Workmanship guaranteed. David Kaufman & Son, 208 W. 30, N. Y. LA 4-8734

Vogue's ADDRESS *of shops*

If you don't find what you are looking for in these columns, write to Vogue's Address Book, at 420 Lexington Avenue, New York City, and we will try to find it for you.

COOL AND FRESH. A wonderful pick-up for the breathless days that are already here, or are just around the corner, is a new beauty mask called Crème de Mint Mask. It smells almost as good as a mint julep and has the same stimulating effect. Incidentally, if you put the jar in the ice-box for about an hour before using, you'll really have a super-cool treatment.

The mask is sold by the Eldore Company, 299 Madison Avenue; a two-ounce jar costs only one dollar. P. S. This company also makes a super-fluffy cleansing cream.

TO THE RESCUE. Almost every hostess remembers with horror the time when a careless servant dropped a plate of ice-cream (or its equivalent) into an unsuspecting luncheon guest's lap. When such a calamity strikes, the usual procedure is for the victim, the hostess, and the maid to try every known method of mopping-up and spot-removing—often with the direst results. (The application of the wrong cleaning fluid is likely to ruin the dress, firmly, finally, and forever.)

For this reason, Phil Cooper, one of the town's best cleaners and dyers, has jumped into the breach, started a stand-up-and-cheer service. If a spot strikes your home by day (9 A.M. to 5 P.M.), call LOngacre 5-3237, and describe just what kind of a spot has to be dealt with. A calm voice will then tell you just what to do, what remedy will prove most effective. There is no charge for this consultation. On the other hand, if matters seem very serious, a spot doctor will be dispatched to the scene, with a variety of different cleaners in his little black bag. For this first-aid treatment, there is a transportation charge of $1.25, in addition to the price of the actual cleaning.

FURS REMODELED

NEXT SEASON'S MODE FOR OLD FURS Give your old fur coat a new lease on life. $25 for this splendid remodeling service; includes restyling, repairing, refitting, cleaning, glazing, seam reinforcing, new silk lining, loops, buttons; 2 years' guarantee, 3 years' storage. Additional fur if needed supplied at lowest cost. Tel. LAckawanna 4-6788 for a bonded messenger. Harry Jay Treu, Inc., 147 W. 35th St. 18th fl., opp. 35 St. side of Macy's, N.Y.C.

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CHARLES BOCK FOR PERMANENTS! Specialist in white, bleached, difficult hair. Features only scientifically approved methods. Charles Bock, 20 East 57th Street, New York. Telephone PLaza 3-3900 for an appointment

HAIRDRESSERS—(Cont'd)

EMILE ROCKEFELLER CENTER —Hairdressers, authorities on Permanents and Color Corrections. Perfect service in restful surroundings. Pleasantly Air Conditioned. 30 Rockefeller Plaza. Tel. CIrcle 7-1995-6-7

FRED The Hairstylist, creator of Hair Styles in vogue. Your hair & scalp meticulously supervised. Flattering Permanents. Hair coloring. 18 East 49th St., EL 5-2220. Washington, D.C. at Philipsborn; Kansas City, Mo. at Berkson

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SATTLER'S fifty years of experience mean easy and perfect control over problem hair. Permanent waving, hair coloring. Hair goods carefully made to order. Sattler's, 18 E. 53rd Street, New York City. WIckersham 2-3443

LAURENT, internationally famous coiffure stylist, will accentuate your charm with a natural, soft, lovely permanent wave. Expert advice gladly given on hair coloring. 683 Fifth Avenue, New York City. WIckersham 2-5212

MAISON JEANPIERRE for advanced Hair Styling and self-dressing permanent wave . . . Remarkable results in recoloring your hair to its original shade. Send for booklet. Phone for appointment. PL 3-6262. 6 E. 53 St., N. Y.

LURA DE GEZ—714 5th Avenue (bet. 55th & 56th St.) creates the easy to manage summer coiffure for you. Manicuring. Pedicuring. Hair coloring. Shampoo and Set $2.00. Custom Permanents $10. Telephone CIrcle 7-5818

BOOK *and services*

TO REDUCE OR RELAX. If you've still got a few unnecessary pounds clinging to obviously undesirable spots, or if you're feeling stiff and aching from too much tennis over the week-end, we know of a woman who will come to your rescue. Her name is Ruth Eriksson, and she gives a wonderful massage. What's more, she will come to you and give it in your own home, and her prices are pleasantly reasonable—four dollars an hour.

She specializes in three kinds of massage. One is a reducing treatment that quickly gets to work on bumps and pudgy spots. Another is a relaxing treatment, a deep, rhythmical Swedish massage, given at bedtime and practically guaranteed to have your eyes shut by the time your hour's up. Third, if you need a bracer to help you face the day, there is a massage especially for that. Miss Eriksson's telephone number is WI 2-1200.

DESIGNED FOR YOU. Lillian Palmedo, a well-known painter (she did the murals in the Persian Room of the Hotel Plaza), is now designing clothes. She has the tiniest shop, up two flights of stairs, at 540 Madison Avenue. Here is a place where you will find made-to-order clothes with great individuality and charm, at moderate prices.

Mrs. Palmedo always has a few models to show you, but her real forte is to listen to your confused description of what you think you need, whip out a pencil, and produce several sketches of exactly what you had in mind. Although the prices range from $40 to $80, there are endearing *grande couture* touches to every dress and coat. This is not as surprising as it might seem, for the head fitter and cutter here used to work in the ateliers of Worth in Paris. He's a firm believer in the French tradition of first fitting a "muslin"—it's a boring procedure, but, as you know, invariably proves to be a time-saver and an efficiency aid.

HAIRDRESSERS (Cont'd)

CHRISTIAN FREDERICK JUNGST creates beauty and originality in the most difficult hair. Relax in his comfortable salon while your new, individual coiffure is designed and waved. 19 E. 47th St., N. Y. VO 5-4477

HOWARD IN ROCKEFELLER CENTER—Master Hairdresser. Formerly of Antoine, Saks Fifth Ave. Specialist on scalp treatments on white & dyed hair. Shampoo & finger wave, $2. 9 Rockefeller Plaza, 7th floor. CI 5-5961—2

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HAIR COLORING DONE SCIENTIFICALLY on grey and fading hair, with beautiful, natural results. Scalp treatments sponsored by physicians. Mary Greene, 1 East 53rd St., New York City. Telephone PLaza 3-0591

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MANUEL INVISIBLE TRANSFORMATIONS with his "sight-proof part" have revolutionized the hair industry. Designer, manufacturer of high class hair goods. 10 Rue Royale, Paris, and Manuel Building, 988 Second Ave., N.Y.C.

FRANÇOIS ART TRANSFORMATIONS and newest Bob wigs of natural wavy hair with natural parting. Light and comfortable. Moderate prices. Mail orders. Booklet sent. François Hair Specialist, 11 E. 45th St., N.Y.C.

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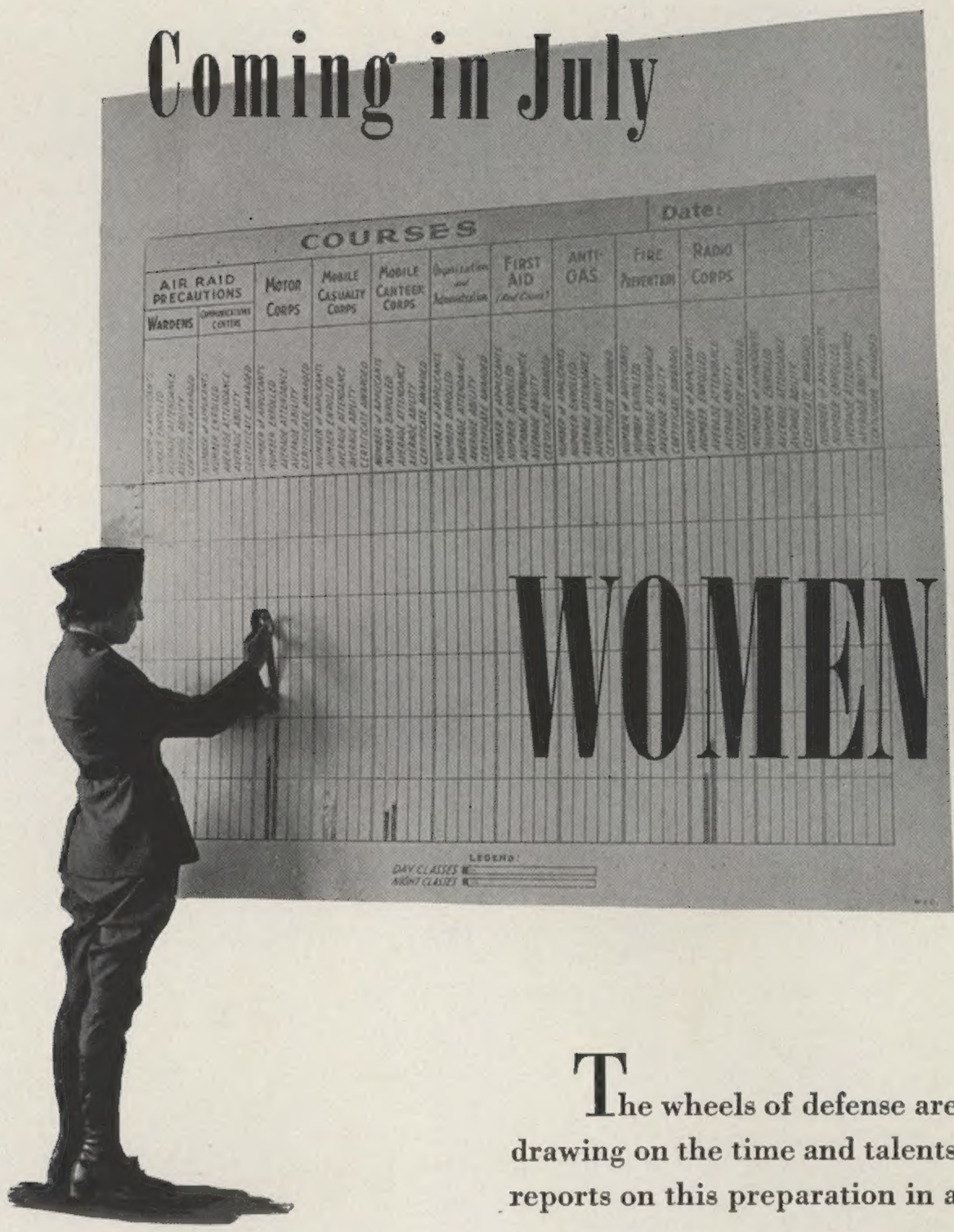

WOMEN in DEFENSE

The wheels of defense are turning . . . gaining day by day in momentum . . . drawing on the time and talents of women throughout the country. July 1 Vogue reports on this preparation in all of its many stirring phases.

You'll meet the women in charge of government and private defense work. You'll discover 18 types of skills for which volunteers are now being trained. And you'll learn how and where you can do your part in this great movement.

Perhaps the Red Cross will attract you with its courses in canteen work or surgical dressing. Or the Women Fliers of America with aviation or parachute-folding. You might go in for air raid precautions, motor corps, or map-reading with the American Women's Voluntary Services. Or for practical nursing with the Y.W.C.A. Whatever your interest, you'll find July 1 Vogue a handbook of useful defense information.

In a London Portfolio, Lady Reading, organizer of Britain's Voluntary Services for Civil Defense, sends a special message to the women of America. The quiet heroes of the R A F are photographed and described by Cecil Beaton. There's a close-up of the Massachusetts Women's Defense School on convoy duty . . . a view of New York's Seventh Regiment, now in camp at Savannah . . . and an article by Grace Zaring Stone describing the life of a navy wife.

Cool summer fashions are photographed by Toni Frissell against the classic columns of our own beautiful capital. In addition, there are marvelous city-country clothes and dark dresses designed to take you into autumn.

VOGUE'S July 1st Issue • On Sale June 26th

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Mexican Footprints: Here's a woven, open-footed version of a Mexican sandal. Order it in beige cowhide. Just send a tracing of your foot, the measurement around the foot at the ball, and your shoe size, *and* $3, and you get your pair. The Mexico Company, Calexico, California.

Nylon Controls: For your summer choice of underclothes, you should include some of nylon. It's so light-weight, and so quickly, easily washable. The nylon brassière in this sketch is designed for average figures, and has a deep enough neck-line to be acceptable with any low-cut dress. In white or pink; $1.50. The girdle, also of nylon, comes in three types, for different girths. Sylphs need invest only $7.50 for theirs; and heavier types will be controlled for $10, and $15, stronger panels being added for the extra cost. These are all at The Corset Bar, 394 Fifth Avenue.

Military Trim: If you're in the market for a pair of tailored slacks, you want them to be well-tailored, don't you? So we'll tell you about Andrews of Luxenberg who makes a neat slack, a trim jacket, and a well-cut shirt. Since he's a man's tailor specializing in officers' uniforms, he knows what tailoring means.

This Botany flannel ensemble, to order costs: $14.50 for slacks, $24.50 for the jacket, and a skirt will be $14.50. It's $2 less for each piece in light-weight Koata-Kool. He makes real man-tailored shirts, too, from men's shirting. All these things go on at 485 Madison Avenue.

Side-Shield: You've seen goggles with plastic sides. Now Lugene presents this Fan-ta-see model, with glass sides for better vision. With Calugene heat-resistant green lenses, and tortoise-shell or coloured plastic frame, $10; prescription lenses extra. 600 Madison Ave.

VOGUE STUDIOS

Gleaming Butterfly: A loving artisan called D. Tishler makes such lovely enamelled pieces as this iridescent-looking butterfly. The colours are fused over a silver base to make the whole jewel gleam. The butterfly pin is yours for $4.50 prepaid. Order from Mr. Tishler, 10 East 17th St.

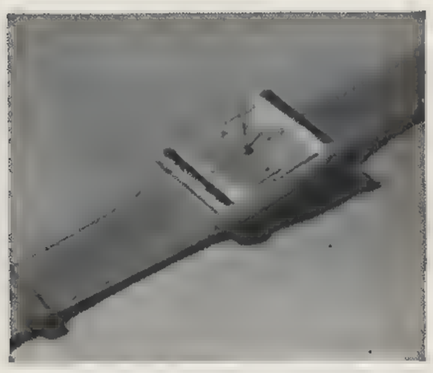
Hound

Your Linen Love: That seductive little shop called Kargère, which has always had such handsome French clothes, now offers American-made clothes with the same careful detail. This dress is of natural-coloured handkerchief linen, hand-drawn in squares. There are plenty of other pastels to choose from—our own favourite being a cool lemon-yellow.

A row of very small mother-of-pearl buttons parade down the dress to where the skirt breaks into pleats. It's $35, and Kargère also makes this same model in a blouse for $14.50. They're at 535 Madison Avenue.

Chinese Chair: Gunn and Latchford, where we love to roam, has an excellent collection of Chinese rattan furniture. This chair with rattan seat and back, has bamboo arms and legs. Very smart, and it's only $16, postpaid. All sorts of interesting Oriental things are here, at 323 Fifth Ave.

From Finland: This set of very heavy crystal cigarette container and ash-tray comes to you from Finland. Though they look expensive, the price for both pieces is only $2.50. You may order them from Agnestrong, 128 West Fifty-Seventh Street. The price includes the cost of postage.



A Man's Time: Spero-Nelson, 705 Lexington Ave. (at Fifty-Seventh St.), offers not only attractive old jewellery and silver, but such handsome watches as this man's one by Pery. It has a seventeen-jewel Swiss movement, fourteen-carat gold case, domed crystal, and red-gold face, $55.

Slim and Pale: Susanne's lingerie shop, where there is such a wide and pretty variety of hand-made lingerie, will make you look sweet and cool in this (not hand-made) négligé of white chiffon. The simple V neck-line, the wide, belled sleeves, and the gracefully draped waist-line all give you pretty lines and graces, not to mention the smallest of waist-lines. If you want to have it in pink or blue, you may do so. Just pay your $23 to Susanne, and be beguiling. And to give you double measure, there's a charming chiffon nightgown which is included in the price, though not in this sketch. The shop is at 41 West Fifty-Seventh Street.

Emile

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CAMERA ISSUE

June 15, 1941

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GOURMET'S GUIDE

selected restaurants in and out of town

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ROCKEFELLER PLAZA RESTAURANT—32 W. 50th St. Smart but informal. Plaza Room—club breakfast 60c, luncheon from 75c, dinner from $1.00, cocktails from 25c. Old New York Room—luncheon from 75c, dinner from $1.00. Cocktail lounge. Cocktails from 25c. All rooms comfortably air-conditioned.

HOLLAND HOUSE TAVERNE, 10 Rockefeller Plaza. 'Round the crescent bar for cocktails; in front of old tiled fireplaces for luncheon; dinner in the nooks. Luncheon dishes from 60c, dinner $1.50. Air-conditioned.

CAFE LOUIS XIV. 15 West 49th St., Rockefeller Center. Cuisine Classique, Fine Wines, American Bar. Prix-Fixe Luncheon $1.50, Pre-Theatre Dinner $2.00, also à la carte. 5 minutes from theatre district. Comfortably air-conditioned.

CHAMPS-ELYSEES
Le Restaurant Par Excellence. Cuisine Française. Famous for the special Champs-Elysées Dinner. Finest wines and liquors. 25 East 40th St. MU 4-8833.

KENTUCKY SERVES A MEAL. Luncheon from 65c; Dinner from $1.25; Supper from 85c. Open Sun. (11:30 a.m.—8:30 p.m.) for breakfast & dinner. Elizabeth D. Reynolds, Inc., 160 E. 48th St. EL 5-6448.

YE OLDE CHOP HOUSE, 118 Cedar St. New York City's oldest eating place in Financial District. Game, Chops, Sea Foods, Liquors. Open to 8 P.M. Sat. 3 P.M. Harry Kramer, Host. WOrth 2-8061.

CORTILE RESTAURANT—37 W. 43rd St.
Delicious luncheon served from 45c—dinner from 75c. Cocktails in unusual atmosphere. Open 8 A.M.—9 P.M. Closed Sundays. Rosella will read your character.

THE HEARTHSTONE
15 East 48th Street, near 5th Avenue. PLaza 3-1434
Luncheon from 65c. Finest wines and liquors.
Dinner from $1.00. Open Sundays and holidays.

THE BAROQUE—14 East 53rd Street. A new creation for the enjoyment of good food in an atmosphere of Charm and Elegance—Luncheon—Cocktails—Dinner—à la carte—(moderate prices). ELdorado 5-4195.

BEVERLY, Lexington Ave., at 50th St. Luncheon from 75c. Dinner from $1. Also à la carte. Famous for Ham Steak Tropical—Sliced Chicken Mornay. Our cocktails mixed to please the most fastidious.

THE BLUE BOWL at 157 E. 48th St. Appetizing, well planned menus served in pleasant, friendly surroundings. Apple pie a specialty. Closed Sundays. Luncheon 50c to 75c. Dinner 75c to $1.25.

SPIVY'S ROOF
139 East 57th Street (Lexington Ave.). Dinner (moderate prices). Spivy sings nightly—continuous entertainment. Reservations, ELdorado 5-9357.

LE POISSONNIER (The Fisherman)—121 E. 52nd St., N. Y. Madeleine's personality and the finest French cuisine make this a rendezvous for gourmets. Dinner $2. Entertainment after 9 P.M. EL 5-9706.

THEODORE'S RESTAURANT—4 E. 56th St., N. Y.
New York's outstanding French restaurant.
New Spring Innovation—Dinner $1.50.
Luncheon Cocktails Closed Sunday PL 3-6426

THE ASTI RESTAURANT, 79 W. 12th St., N. Y. Arias and antipasto in an informal setting. Rendezvous for the operatic. Italian cuisine. Bar. Dinner $1.25. Lunch on Saturday only, 50c.

DRURY LANE
47 E. 49th St. (Between Park and Madison)
Luncheon from 65c. Cocktails. Dinner from $1.00. Town and country menus. Regional American dishes.

ZOË CHASE—115 E. 60th, N. Y. (RH 4-9280) Home-type food at its best. Quiet, friendly service in pleasant surroundings. Summer garden. Luncheon from 35c. Dinner from 85c. No liquor. Closed Sun.

A new place to lunch or dine? A place you may have forgotten? A place to do your friends proud? Vogue tells you about them all in these columns

The Lafayette

Almost everyone knows the dining-room of the Hotel Lafayette, at Ninth Street and University Place. It has been famous for *umpty-ump* years. But the café, with its white-tiled floor, its marble-topped tables, its hawk-sharp *caissier* sitting in the centre of the room, is probably not as well-known. It is, none the less, a favourite of all those who have discovered it.

This is a good place to go for a quiet evening with a special beau. You'll dine extremely well (they do wonderful things with frogs' legs here); and, after dinner, there are backgammon, checkers, and domino games, going at almost every table.

The Beverly

If you've been browsing through the antique shops over on Second Avenue and feel the urgent need of a drink and lunch, you might try The Beverly, at Fiftieth Street and Lexington Avenue.

You can get a good, simple luncheon here for about eighty cents. It's a restful, attractive little place; has ultramodern banquettes, red with shiny black accents.

Chez-Jean

A favourite restaurant of ours is Chez-Jean, at 11 East Sixtieth Street. Jean is a wonderful old Frenchman, has a blond, bushy, handle-bar mustache. (He not only owns the place, but really runs it, hovers from kitchen to bar and back again to your table.) You'll find a delightful little garden here, gay and immaculate.

If you like the delicate flavour of fresh tarragon, be sure to try the *Poulet Grillé à L'Estragon*—it's a marvellous hot dish for summer. The cuisine couldn't be better, and the *carte de vin* includes some beautifully rare vintages. The table d'hôte luncheon is about $1; dinner is $2.

Tea-Room

Zoë Chase, at 115 East Sixtieth Street, is a tea-room that looks as cool as a peppermint. Though the place is usually crowded, you never get the feeling that someone is waiting to pounce on your table.

The specialty here is American food—with dishes from Maine to Virginia—all of them good. And the bread, rolls, pastries, and ice-creams are all made on the spot. Luncheon is about fifty cents; dinner around eighty-five cents.

P.S. If you're outdoor-minded, there's also a tiny garden here.

Honoré's

Honoré Martin, at 141 East Fifty-Second Street, is an unpretentious little restaurant with good food, moderate prices, and a gay little flower-lined garden. A suggestion for a perfect warm-weather menu is the *spécialité de la maison*—stuffed mushrooms and a green salad. Incidentally, the chef-owner, Honoré, seasons salads with a touch of garlic—if you are against this manœuvre, better warn your waiter.

Luncheon here is eighty-five cents; dinner, $1.25.

RESTAURANTS—DANCING

VERSAILLES, 151 E. 50 St., PL. 8-0310. An impressive French cuisine makes Versailles the glamour spot of New York. Cocktail Hour, Dinner & After Theatre. Presenting nightly B'way's Brightest Stars, Maximillian Bergere & Orch. Panchito & his Rhumba.

LARUE—45 East 58th Street. VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Val Ernie's orchestras. Continuous dancing till 4 A.M. Air conditioned.

LE COQ ROUGE—65 East 56th St., N. Y. C. Famous cuisine. Luncheon, dinner, and after theatre. Dancing—Entertainment. Cocktails in our Skyline Bar. Reservations—Phone PLaza 3-8887.

RUSSIAN BEAR—645 Lex. Ave. (54 St.). America's oldest Russian Rest. Est. 1908. Nationally famed for true Russian Cuisine, atmosphere, Balalaika Orch. Entertainment. Lunch 50c. Dinner 85c up. EL 5-9080.

OUT-O'-DOORS

PAVILLON MARGUERY—Now Open. Entrances on 270 Park Ave. and 47th St. & Vanderbilt Ave. Coolest Garden in Town for Lunch. Cocktail Hour and Dinner. Open Sunday. Phone: WI 2-8494 & 2-8418.

FIFTH AVENUE HOTEL—24 Fifth Ave. at 9th St., Le Jardin du Perroquet, Sidewalk Cafe. A corner of Paris at Washington Square. Luncheon, 85c. Dinner, $1.25 up. Sunday Stroller's Brunch, $1. Cocktails.

OUT-O'-DOORS

PROMENADE CAFE, Lower Plaza, 49-50th Sts., Rockefeller Center. Superb food in a garden setting. Shade trees—gay umbrellas—cooling fountain. Luncheon prix fixe $1.25. Prix fixe dinner from $1.50. Music.

CASTLEHOLM—344 W. 57th St., N. Y. CI 7-0873. Most popular Swedish Restaurant. Famous for its Smörgåsbord. New Viking Room & Bar. Air-Conditioned. Outdoor Dining Terrace. Dancing nightly. Luncheon 60c up. Dinner $1.25 up. Parking facilities.

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SCHRAFFT'S. Smart, intimate lounges. Georgian Room, 625 Madison Ave., at 58th—Columbus Room, 222 W. 57th St., near B'way—1496 B'way at 43rd. Luncheon, cocktails, dinner, supper. Cocktails from 25c.

NIGHT CLUB

LEON & EDDIE'S, 33 W. 52 St. World Famous café-restaurant offers America's most amazing values in food & entertainment. "Sly" & subtle Eddie Davis heads the show. 4 shows nightly. Continuous Dancing. "Should be visited at least once in every lifetime."

GOING ON A TRIP? Be sure that one of the things you take along is Vogue's Gourmet's Guide. It will direct you to the finest places to dine en route. Keep it with your road map!

OUT-OF-TOWN

CALIFORNIA

VISIT DINAH'S SHACK
On Highway 101, 3 miles south of Palo Alto—in the shadow of Stanford University. In the Beautiful Santa Clara Valley. Food—California's Plentiful Best.

GEORGE MARDIKIAN, WORLD-FAMOUS CHEF, Invites you to dine at Omar Khayyam's Restaurants
927 Van Ness—Fresno
O'Farrell at Powell—San Francisco

CONNECTICUT

WHITE TURKEY INN. Route #7—4 miles No. of Danbury. Early American Atmosphere. Famous for Luncheons, Cocktails, Dinners. In New York City it's the White Turkey Town House, One University Place. Both open Sundays.

THE BARNACLE, Bradley Point, West Haven. Off Route 122. Specializes in fresh lobster—also chicken & steak. Luncheon, Tea and Dinner. Fine wines and Cocktails. March into November.

TIMBER TRAILS INN—Sherman, R. 37, 12 mi. north Brewster. Charming country inn beside lake. 1400 acre preserve. After dining here, you'll want to return for a longer stay. Riding stables.

THE GENERAL PUTNAM INN—Norwalk. Historically famous! On the old village green (E. Wall St.) Deliciously authentic American dishes. Terrace dining. Organ music. Yankee Doodle Cocktail Lounge.

OUTPOST INN—Route 35, just North of Ridgefield, Conn. Superb French cuisine and irreproachable cellar of rare wines, liquors. A lovely place to spend a week-end, or longer. Telephone Ridgefield 882.

GEORGIA

HOTEL WARE COFFEE SHOP, Waycross, on U. S. Route #1. Reflecting the hospitality of the South. Known for good food. Open 6 A.M. to 10 P.M. Moderate prices. Recommended by Duncan Hines.

ILLINOIS

MILL RACE INN—Geneva. (Roosevelt Road) You will enjoy lunch or dinner at this charming old place on the Fox River. Superb food and setting. Lunch or dinner $1. to $1.75.

MASSACHUSETTS

COUNTRY FARE, Hingham
Good eating—noon to nine. Featuring fare of the country. Twenty miles from Boston on Route 3 to Plymouth and Cape Cod. Extraordinary!

THE ANCHORAGE, Yarmouthport, Rt. 6. Typical Cape Cod house in old-fashioned garden. Luncheon, tea, dinner served on porch or before open fires. Remember Austin's hot rolls? Tel. Barnstable 298.

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HANS CHRISTIAN ANDERSEN, Paramus
15 minutes from Geo. Washington Bridge, Route 4.
Luncheon—Cocktails—Dinner,
Closed Mondays except holidays.

NEW YORK—LONG ISLAND

BEAU SEJOUR, Bethpage. Off Route 107. All dishes prepared to order. Luncheon on terrace dining-room overlooking gardens. Luncheon and dinner à la carte. Unusual cellar of fine wines and liquors.

BLUE SPRUCE INN—POLO BAR, Roslyn, North. Blvd. Open-air Terrace. Kitchen & cellar reminiscent of Gay Old Vienna. Lunch 75c up. Dinner $1.25 up. 45 min. from N. Y. Open all year. Roslyn 1426.

ROSLYN MILL TEA HOUSE. In Roslyn on route 25A. Old Grist Mill built in 1701, replete with Colonial charm. Luncheon, tea or dinner on terrace overlooking harbour. Famous for Popover Teas.

VILLA VICTOR—Syosset (Jericho Turnpike. Tel. 1706). Only 1 hr. from N. Y. Superb French cuisine. Country quiet—with pond & ducks—plus fine food & cocktails, makes this a meeting place for celebrities.

NEW YORK STATE

CRAGSMOOR INN, 27 miles west of Newburgh off Route 52. Splendid golf. Superb view. Famous for years for the excellence of its meals. Fresh vegetables. Choice meats. Fine wines. Dinner $1.50.

LINCKLAEN HOUSE in beautiful Cazenovia. Rt. 20, between Albany & Buffalo—famous for Hospitality, Food, Comfort. One of our specialties—Flower Arrangements. If you stop once, you will stop again.

VERMONT

MONUMENT INN
Bennington, Vermont. One of the Best Inns in New England—French Cuisine—Delightful Rooms. Under direction of Mr. Theodore Titze.

PLANTATION COOKING
Clara May Downey's nationally famous food; New York's most pleasant restaurant. Luncheon... Dinner... Cocktails
14 East 49th St. New York
Olney, Maryland
Miami Beach, Fla.
Olney Inn

If you have designs on pleasant living

The refreshing things you do . . . the placing of a picture, a bit of furniture . . . a table-setting . . . all go to let your home express you. Flowers, too, which speak so well for themselves, can be made to say nice things about you . . . in the way you arrange them attractively. And speaking of refreshing things—that's where ice-cold Coca-Cola comes in . . . on a tray, in a bowl, or how you please. Everybody welcomes the pure, wholesome refreshment of ice-cold Coca-Cola.

Size of book
7″ x 9″

NEW! VOLUME 2

Send for this Entirely New Book

This new and larger 1941 edition of "Flower Arranging" by Laura Lee Burroughs contains *new* pictures, *new* material, 48 new, beautiful photographic color reproductions of flower arrangements, with designs, descriptions and many suggestions. Send your name and address (clearly printed) with ten cents in coin or stamps (to cover cost of handling and mailing) to The Coca-Cola Company, Atlanta, Georgia, Dept. VO.

Iris Fulva,—one of a series of arrangements illustrated and diagramed in the book offered on this page.

The
Six-Bottle Carton

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Let ingenuity have free rein in ways to serve Coca-Cola. But always be sure to serve it *one* way. That is ice-cold . . . with the bottles previously chilled in the refrigerator and then brought in to be opened and served with ice. Many people prefer to drink Coca-Cola right out of the bottle. And don't forget, too, that the six-bottle carton is the easy way to buy Coca-Cola from your dealer.

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NEW DECANTER PRESENTATIONS
Illustrated, Bouquet Anticipation, $3.00 and $5.00;
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A Bientôt, Shanghai, Numéro Douze, and Miracle, $2.25
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"QUIET, BUT WITH A STRANGE PERSISTENCE"
BOUQUET LENTHÉRIC
the daytime fragrance

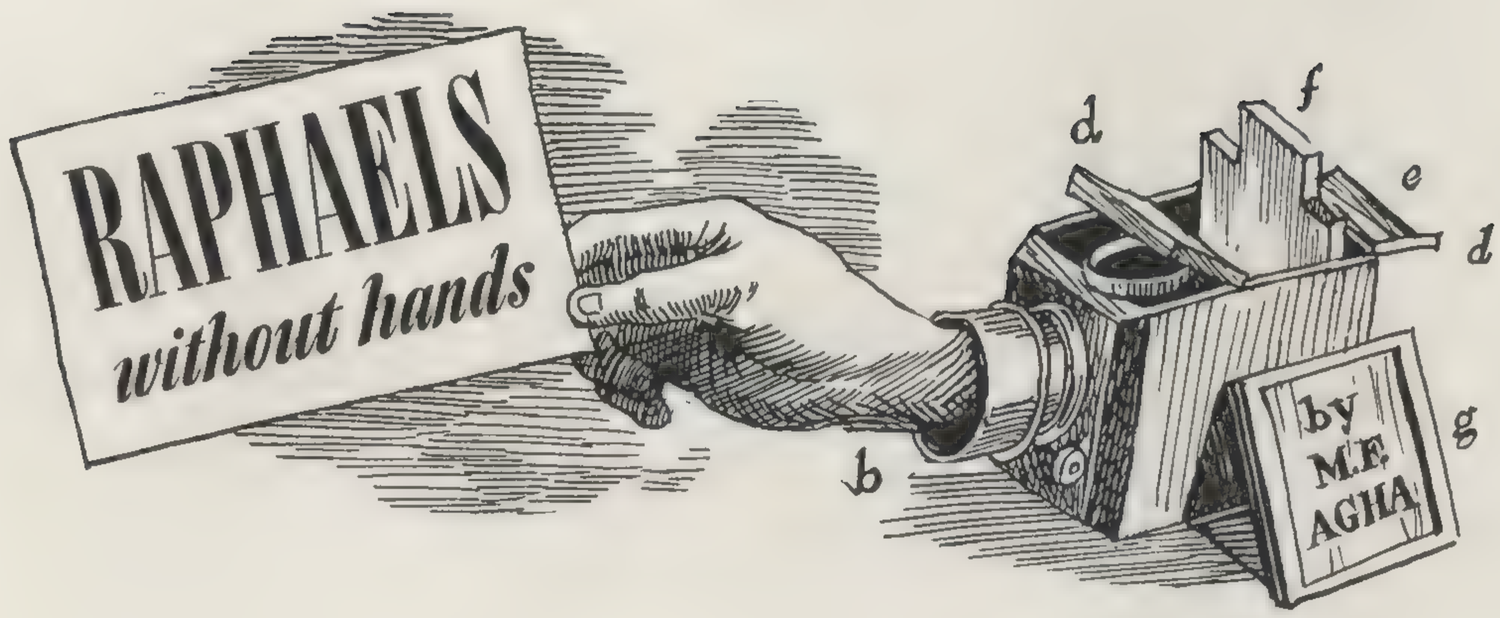
VOGUE'S-EYE VIEW OF

Now that everybody photographs everything—now that half the population is at one end or the other of a camera, we thought that our readers might like to know about the curious, twisting trail of American photography in general and Vogue's photography in particular.

Although Americans have been fantastic lovers of the camera ever since old Samuel Morse tried to buy the rights from Daguerre, few magazines bothered with this new art. The first photograph ever published in Vogue, was in its fourth issue, dated January 7, 1893. Reproduced below, it was a photograph of Mr. J. Lee Tailer, framed by the convolutions of a buggy whip, and it illustrated an article on men's fashions.

Since then, photography has been one of the major developments of American taste. (Its acceptance, however, ran counter to the theory of one of the advertising geniuses of the time, who pronounced photography in advertising the essence of bad taste.)

Without any protestations of modesty, we can say that Vogue and Vanity Fair were among the first to see its potentialities, to foresee its future. We saw, encouraged, believed in, and, above all, used it. We asked artists to become photographers; bought the work of photography's great. And some of the boot straps by which photography pulled itself up were of our making.



Ever since its invention, photography has managed to be the popular art of America

I BELIEVE it was George Bernard Shaw who said that if Velasquez was born to-day, he would be a photographer and not a painter. Somebody else called photographers "Raphaels without hands." The idea of this slogan was that if Raphael had been born in our time and without hands, he still could have had a satisfactory artistic career as a photographer, because photography takes the manual work out of painting. This may have been true at the dawn of photography when photographic techniques were of necessity crude and simple, and the new skills necessary for the new art not as yet discovered. American photography of today is, of course, faster than manual painting, but in its highest forms it is far from being an automatic procedure done "without hands." It is exercised by people definitely with hands—skilled, eager hands, willing to try anything new; fond of gadgets and tricks, and with just enough Raphael in them to make photography a National Art.

Somebody, sometime ago, advanced the theory that national art is only possible in a country full of people with a small, but steady income. A man like Cézanne, who spent forty-five years painting on the same spot in the same forest, without selling a single picture, had to have an income to live on—no matter how modest. It is that income, in the final analysis, which enabled him to take such pains with his painting that he said once, after one hundred and fifteen sittings on Ambroise Vollard's portrait: "Now the shirt-front is not too bad."

Americans are busy people; too busy to continue to paint the same forest for forty-five years or the same shirt for one hundred and fifteen days. In fact, most of them are too busy to do anything but work during week-days. The average amateur photographer is a man who works during the week, takes photographs on Sundays, and happily spends his evenings puttering around in his basement, developing and printing his pictures. This is as it should be in a democracy.

The desire to make pictures is one of the very fundamental elements in human make-up, and satisfying this desire plays an important part in the pursuit of happiness to which we are all entitled.

There is no people, no matter how primitive, which has no art, no matter how crude; and recently a scientist observed an ape tracing the outline of his shadow on the wall with a studious finger. From there to mural painting and to easel painting and to photography is but a series of short and unavoidable steps. Photography is the latest form of art—instantaneous art for busy people, simplified art for people without artistic training, mechanical skill and genius for mass production turned to art.

When, about one hundred years ago, Louis Jacques Mandé Daguerre of Paris (painter, inventor of the diorama, officer of the Legion of Honour, member of several Academies, et cetera) invented the daguerreotype, he was convinced that this "useful and elegant invention" would simplify his work.

Considering that Daguerre's work, which made him famous, was to paint dioramas (or backdrops for the show in his own theatre) on both sides of gigantic canvases forty-three feet high and fifty-six feet long, it stands to reason that pictures produced on silvered plates inside a small mahogany box "by the sole agency of light, and without the intervention of human hand" represented for him quite a saving in manual labour. In his painting, Daguerre was always striving for the utmost realism as a good scenery painter and "*trompe-l'œil*" expert should. What he could not do with paint and brushes, he achieved with lights and projectors: clouds moved, lighthouses winked, and volcanoes erupted (Continued on page 76)

Opposite. This is a sitting for a fashion photograph in Vogue's studio—full of confusion, people, and machines. Invisible is the great photographer, Edward Steichen, who took the picture. Seen dimly, at the left, are four photographer's helpers; more clearly, at right, a fashion editor conferring with the detective in charge of the jewels; beyond them, the stand-in model and the make-up girl.

In the heart of the picture, brilliant and still, are the two models. In the carefully planned setting, the first wears a sheath of white, peplum-banded; the second, a floating mist of white, trellised with sequin-spangled black lace. Both dresses of silk organza—Omar Kiam designs from Saks-Fifth Avenue. Jewels; Paul Flato

The curious history of early

AMERICAN PHOTOGRAPHY

WITH HOME-MADE CAMERAS, COLLAPSIBLE DARKROOMS, PIONEERS DOCUMENTED AMERICA

1848 L. J. M. Daguerre, by C. R. Meade. The French inventor was camera-shy—but Mme. Daguerre insisted on having this picture made

1849 Calotype of Unknown Woman, by Langenheim Bros. Patented by W. H. F. Talbot, 1841, calotype was the first negative-positive photographic process. Early results lacked clarity

1851 Daniel Webster, a daguerreotype by the famous partners, Southworth and Hawes, of Boston. Their studio was famous for its clientele and its luxurious elegance

1857 Charles D. Fredericks' Studio, specializing in paper-printed card photographs. These small portraits, made by F. S. Archer's wet-plate process, started the fashion of family albums

1865 The Ruins of Main Street, Richmond, Va., by Levy and Cohen, taken a year after Northern troops burned the city. Portals of the unscarred First National Bank Building in the background (formerly the Confederate Treasury) were draped with mourning for the late President Lincoln

1873 Peah (Tush-a-qui-not), by W. H. Jackson, 98-year-old pioneer, now in New York, who once set his darkroom on an ox-cart, drove it west to the Yellowstone region

1885 Martina Gilder Puron, by George C. Cox. Until his marvellously sensitive portrait photographs were first exhibited two years ago in New York, his work had been forgotten

1839 View from the U. S. Mint, Phila., first American daguerreotype, by Joseph Saxton, taken with a home-made camera a few days after explanations of Daguerre's invention were rushed from France by steam packet. Saxton was an employee in the Mint at the time

1840 Miss Dorothy Draper, first portrait daguerreotype in America, by John W. Draper, who set up a commercial studio in 1840 with Samuel Morse, inventor of magnetic telegraphy

1846 General Wool and Staff in Saltillo, Mexico, taken by a local daguerreotypist while the American troops were posted there. This is one of five daguerreotypes of the Mexican War, the first war pictures ever made

1862 Gwine to de Field, by Henry P. Moore, documentary photograph of James Hopkinson's plantation slaves, Edisto Island, S. C. One of the few scenes of Negro life before emancipation, this picture was popular in the North among abolitionists. During the war, their master away, these slaves almost starved

1862 President Lincoln Visits Army of the Potomac Headquarters, by Matthew Brady, brilliant Civil War photographer. Brady gave up his fashionable New York studio, set up his darkroom on a buggy, and followed the troops. With Alexander Gardner, and several other assistants, he took 7,000 pictures. Later, he sold 5,250 of these to the U. S. Government

1890's Fake deserts, fake snow, extravagant poses, elaborate sets, all the tricks of the Broadway studios. The arch Iago, centre, is the great American tragedian, Edwin Booth

AMERICAN photography, like the Goddess Pallas Athena, was born fully armed. Almost at the instant the *S. S. British Queen* docked in New York with the first treatises on daguerreotypes to reach America, the exponents of the new art began a series of investigations. They explored very early portraiture; journalistic and reportorial photography; war pictures under fire; documentary and ethnographic photography.

They even played with the idea of motion-pictures. Eadweard Muybridge photographed a horse, an elephant, and a woman in motion. (One of his animated pictures is shown on the opposite page, under the title.) While these early photographers were learning the science of photography, they lost touch with the art world. Portrait photography grew monotonous and artificial, leading to a revolt and Photo-Secession. (For sources of photographs, see page 77)

The Fighting Photo-Secession

By Edward Steichen

They fought against the trivial, the trite.
They fought against pseudo-pictorialism.
They fought against Victorian sentimentality.
And out of their convictions
came our Photography

A SMALL group of American photographers, the Photo-Secessionists, whose work came into prominence at the turn of the century has sometimes been called the "Old Masters." This makes the term "Primitives" an appropriate designation for the earliest masters of the new medium. The simple, direct, and impersonal approach of the first photographers, particularly the daguerreotypists, gradually gave way to a more ambitious, but stilted, lifeless, and formalized kind of work. "Sharp" and "clear," by the Eighteen-Nineties, came to be considered basic definitions of photographic competence, and this kind of competence of the "button-pushers," when copiously doused with sentimentalities, became "artistic" photography.

That was in the days when J. G. Brown's paintings of nicely manicured bootblacks were hanging as proud symbols of culture in more than one Fifth Avenue mansion, and reproductions of these and other celebrated paintings, such as "Breaking Home Ties" and "The Doctor," found their way onto the walls of our parlours and front rooms.

It was against this background of the early 'Nineties that a new kind of photography began to grow here. It grew strong enough by 1900 to go into active revolt. On the night of March 5, 1902, with a good, old-fashioned blizzard raging as a background effect, New York was formally introduced to this rebellion at the Grand Opening of the first exhibition of the work of an organized movement called "The Photo-Secession" at the National Arts Club.

In those days, New Yorkers had plenty of what it takes to leave the softer comforts of after-dinner hours and go out into a blinding snowstorm for their art education. Transportation was by shoe leather, street-cars, and hansom cabs. New Yorkers came that night to find out what the shooting was for and to hear what Alfred Stieglitz had to say about it. The chronicles have it that the audience was distinguished and had an international flavour, for there came, not only New Yorkers like Richard Watson Gilder, editor of the *Century Magazine*, but also the Duke of Newcastle and Sir Philip Burne-Jones.

On that famous photographic night, Alfred Stieglitz told his audience that as editor of the *American Amateur Photographer*, his office was deluged with the work sent in by would-be pictorial photographers. To them, he sent out thousands of printed slips with just this: "Technically perfect, pictorially rotten."

Some forty years or so ago, Alfred Stieglitz began to be called the Father of American Photography, and I am speaking here as a son in this movement. As I look at the various fields of significant achievement to the credit of American Pictorial Photography as of to-day, and envisage the further growth of its potentialities, the heritage stemming from this Photo-Secession movement stands out in bold relief, as a great tree against the sky, and the trunk of that tree is Alfred Stieglitz.

He was photographing long before any of us, and many of his earliest prints have the fine simplicity and directness of the best work of the "Primitives." At this Arts Club show in 1902, many New Yorkers made the acquaintance of Stieglitz's photographs that were already world-famous. There was "The Net Mender," the most praised picture wherever exhibited, reproduced more often than any other photograph of its time.

THERE was "Winter on Fifth Avenue"—a candid-camera photograph made in 1892, an impressionistic rendering of man and beast in action in a driving snowstorm. Even to-day with fancy camera equipment and super-sensitive emulsions, many a successful photographer would consider such a picture a very tough assignment. It is still a masterpiece, and forty-nine years ago it was a miracle of achievement.

With the founding of the Photo-Secession, Stieglitz all but sidetracked his own photographic activities, and the full force of his energies went into what was the Photo-Secession, and which later became known as "291." About 1915, there began a great renaissance of his own work with the camera. The full stature and genius of Stieglitz as a photographer then came to a rich fruition. He held three one-man exhibitions of all of his work at the Anderson Galleries in New York from 1921 to 1924. The picture of Georgia O'Keeffe reproduced here, is one of a series of, and about, O'Keeffe. They represent the highest tide of photography.

Considered as ace photographers (Continued on page 74)

Alfred Stieglitz. . . Georgia O'Keeffe

Of the older school of photographers, Stieglitz was indubitably the master. He seemed to achieve all the goals he set out to reach: incredible pictures of clouds, studies of hands, records of landscapes, still lifes, aspects of New York by night or day. But, most of all, he was a master of portraiture.

This photograph is a likeness of his wife, Georgia O'Keeffe, one of the foremost artists of America, certainly the greatest woman artist in this country to-day. This unique print—for it is the only one in existence—displays the beauty and dignity and depth of Georgia O'Keeffe's character, qualities which she invariably imparts to her canvases

WITH PERMISSION OF AN AMERICAN PLACE

Georgia O'Keeffe

By Alfred Stieglitz (1924)

Four Masters

of Photo-Secession in 1902

"Woman with Statue" – by Clarence H. White

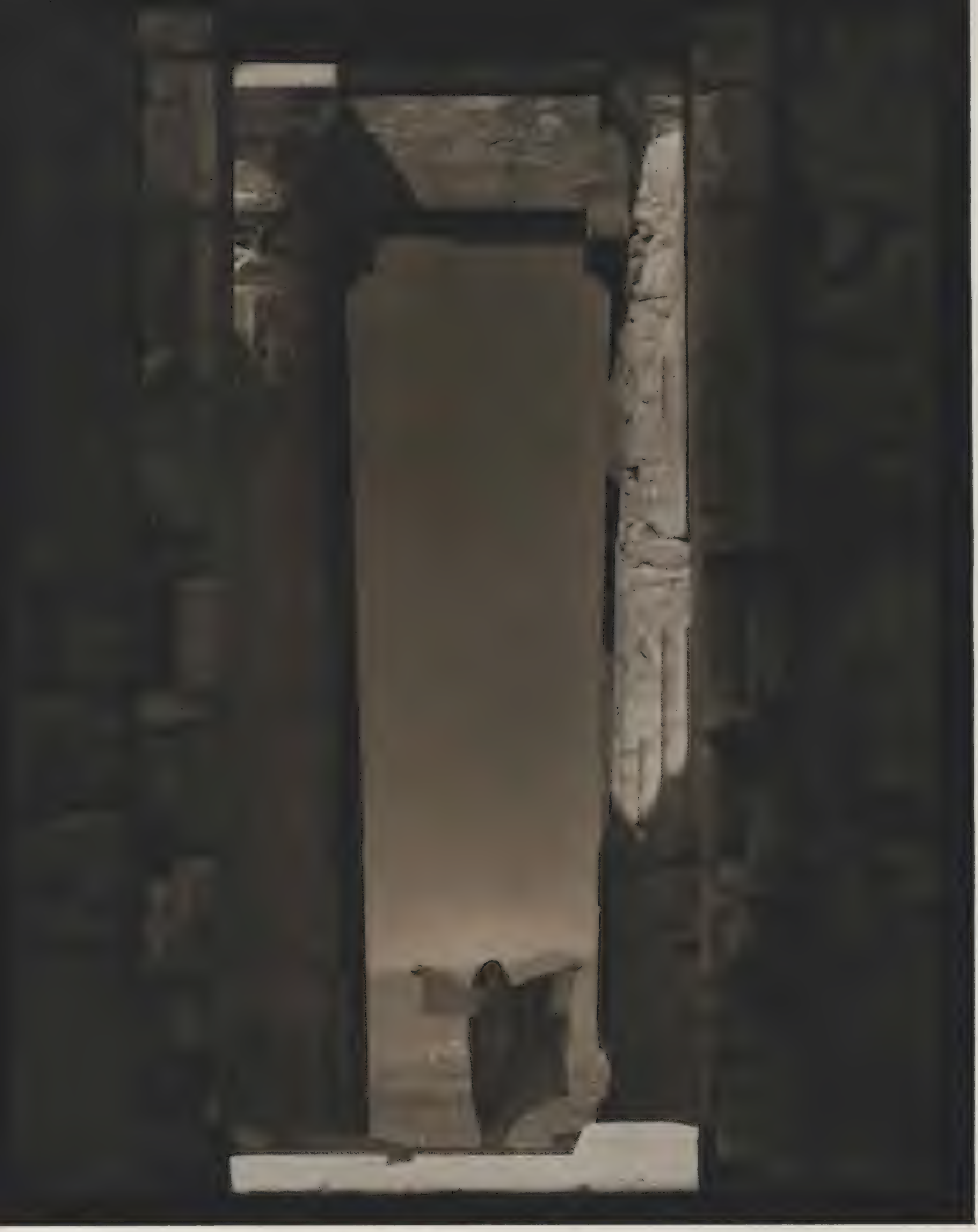
"Lady" – by Frank Eugene

When Photography had one of its periodic sinking spells at the turn of the century, the Photo-Secessionists revived it by warring against the phony, the artificial. Among the Secessionists:

Frank Eugene, a painter whose plates frequently combined etching and photography. F. Holland Day, whose work was delicate, precious. Clarence H. White, whose prints were sensitive, poetic; and Gertrude Käsebier, the first woman professional portrait photographer, famous for naturalistic prints of mothers and children.

"Ebony and Ivory" – by F. Holland Day

"Mother and Child" – by Gertrude Käsebier



Isadora Duncan at the Acropolis – by Edward Steichen (1920)

Vogue...Pioneer in Modern Photography

By Frank Crowninshield

The photographers of Vogue and Vanity Fair have, for twenty-five years, introduced new levels and new methods to their art

I THINK it can be said that, because of the extraordinary group of staff photographers which Vogue and Vanity Fair gathered together for more than twenty-five years (Vogue, throughout the whole period, and Vanity Fair during its existence of twenty-two years)—those magazines have attained a unique distinction among the periodicals of the world.

The photographers developed by them have, in the pages of the Nast Publications, solved new æsthetic problems—instigated major changes, and augmented the horizons of photography generally.

Under the guidance of their Publisher, the two magazines have discovered and developed more photographers of the first order than any other periodicals of record.

Mr. Nast's interest in photography has been persistent, knowledgeable, and profound. His desire for a higher order of photography began when Vogue first came under his direction. He was not satisfied to accept the existing standards—undistinguished photographs of statesmen, literary figures, actresses, social figures, and fashions—then so prevalent in America. The search for better levels in the art led him first to Baron de Meyer, not a professional photographer, but a man of leisure who took beautiful photographs for his own pleasure. The Publisher saw some of his prints and was so struck by their quality that he persuaded the Baron to take up photography as a business and to work exclusively for his publications.

Edward Steichen . . . Isadora Duncan

EDWARD STEICHEN, in photographing his gallery of renowned sitters, has always been able to employ a fine sense of clairvoyance which tells him where, in his subject, the true gold lies. He employed it in a single day, photographing Eleanora Duse and J. Pierpont Morgan. An added gift, in Steichen's nature, is his ability to vitalize his models. He never fails to bring out their significant traits, whether tenderness, elegance, mystery, or, as in the arresting portrait opposite, the sense of tragic despair.

Isadora Duncan was always a friend of his. Once, in 1920, in Venice, he recognized her, floating by him in a gondola. She begged him to come with her and her pupils to Greece, promising to pose for him. Arrived there, and using a postal-card Kodak borrowed from a hotel waiter, he created this picture of her on the Acropolis. For almost an hour she stood there in the portal of the Parthenon. Finally she assumed the attitude, which, to her, would convey the grandeur and majesty of ancient Greece.

IT IS, I believe, a fact that the entire manifestation of fashionable photography—a term which includes, also, the photography of fashion—dates from the début of Baron de Meyer in Vogue and from his long labours on its staff, labours which only terminated in 1920.

The almost indelible imprint which de Meyer has left upon the photography of fashions, was largely due to the fact that he was himself a man of very great taste who had lived a fashionable life in various countries of the world. He had known the best that there was in the society of France, England, and Italy, and knew what constituted charm and cachet in a woman. He understood modern and historical costuming and was, finally, married to a woman who was an outstanding figure in the cosmopolitan society of Europe.

Mr. Nast's second recruit to the staff was, again, not a professional photographer, but a painter—Edward Steichen. Before Steichen, now the most famous of practising photographers had, in 1923, joined the staff of Vogue and Vanity Fair, portrait photography of a really sincere and distinguished order had reached a low ebb among the regular professionals. But, due largely to the influence of Steichen's thousand and one Vogue portraits (solid, personal, noble, and full of feeling), the order of taste in portraiture soon everywhere improved.

The fact that the first two photographers selected by Nast were not professionals—but, one, a man of leisure, and the other a painter—influenced him greatly in the selection of his staff of photographers throughout the years that followed. From that time on, he was always willing to give a chance to young men who had started out as artists, architects, writers, even to window-dressers, as the records will disclose.

VOGUE

photographers — photographed by Vogue photographers

HUENÉ

BARON DE MEYER, who came to Vogue in 1913 from Paris, started a whole new school of stylized photographic elegance

HUENÉ

EDWARD STEICHEN, noted American photographer, so famous for finely composed pictures, joined Vogue's staff in 1923

Another of the experiments in Vogue's pages, considerably later in its origin, concerned the art of photographing young women outdoors. About ten years ago, the public interest in such shots became acute. Vogue began its use of similar pictures with certain snaps made by Steichen, but later and more particularly, with the beautifully animated shots of Toni Frissell. Actually, Miss Frissell began as an assistant in the editorial department of Vogue. Her interest in photography was so great that she was encouraged to experiment with it. After some months, her prints began appearing in these pages. It was ten years ago that she began regularly, and often, photographing young girls for Vogue, informally and *en plein air;* showing them at race-tracks, country clubs, swimming-pools, horse shows, golf-links, and tennis-courts. Such girls were infallibly revealed to Vogue's readers in the smartest and most appropriate clothes for such occasions.

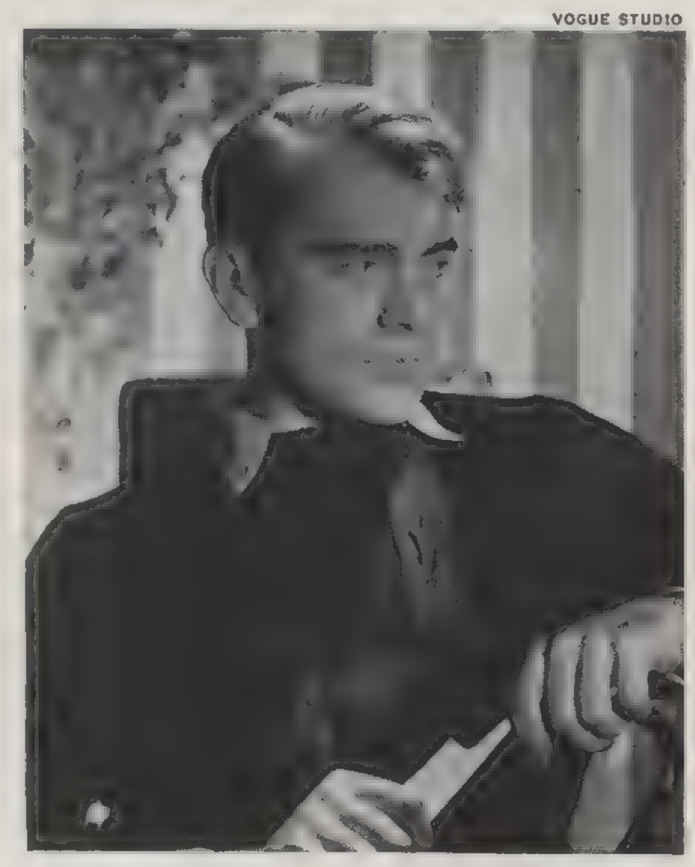
The Candid Camera. In 1933, the candid camera had really been perfected. It is true that Dr. Eric Salomon had employed it, two years earlier, in photographing various political assemblies abroad; conferences at Geneva and disarmament meetings. Salomon's first work in America, which was much in the manner of his photographs taken at Geneva, appeared in the pages of *Fortune.* But the publisher of Vogue soon saw its possibilities for camera shots behind the scenes at theatres, at private dances, at night-clubs, fashion fêtes, weddings, and dinners. He decided to use it in order to report the pageant of fashionable life, informally and in movement. The now universal use of such pictures largely derives from the snapshots of that order which were made for Vogue and Vanity Fair, in 1933, by Remie Lohse, who had begun life as a painter in Denmark, and like nearly all of Vogue's photographers, had been encouraged to leave his *métier* and take up the camera as a principal vocation.

Another master, and a then new pictorial medium, was also ushered in by Vogue, with the work of Anton Bruehl. Although Steichen's colour photograph of Evelyn Brent (Continued on page 30)

MARTIN BRUEHL

ANTON BRUEHL, once an engineer. A great colour photographer, ever a leader in colour pictures. Appeared in Vogue, 1926

VOGUE STUDIO



HORST studied architecture; in 1931 took up photography by chance. His pictures are notable for their great distinction

STEICHEN

CHARLES SHEELER, famous in American painting and photography, came to Vogue in 1923. His work has extraordinary beauty

MAN RAY

MAN RAY, early Surrealist, has explored more artistic photographic possibilities than any other master. He came to Vogue's Paris staff, 1923

BEATON

BARON GEORGE DE HOYNINGEN-HUENÉ, originally a Vogue artist, began photographing in 1926. His work emphasized elegance and taste

NELSON

CECIL BEATON, English photographer and artist, is famous for his fantasy and his marked ability to make any model photogenic

NYHOLM

PETER NYHOLM, expert photographer of architecture, and still lifes, has taken distinguished houses for Vogue ever since 1930

VOGUE STUDIO.

LUSHA NELSON, on Vogue from 1933 until his death, in 1938, took a notable collection of the great celebrities of the day, particularly of men

HORST

TONI FRISSELL, whose pictures are "sunlit, wind-blown records of action outdoors," published her first snapshot in Vogue in 1932

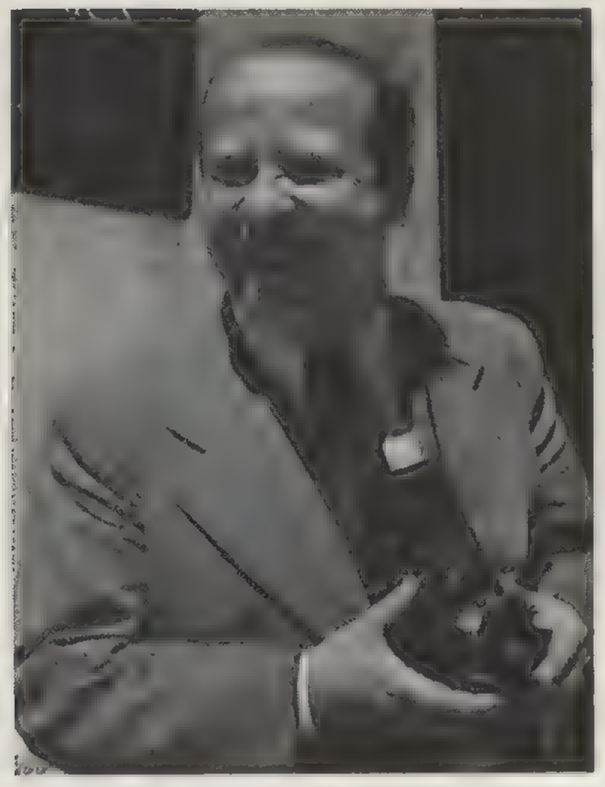
REMIE LOHSE

REMIE LOHSE studied art in Denmark, became an early candid-camera master, began photographing for Vogue, 1933

LUSHA NELSON

ROGER SCHALL, snapshot photographer for French Vogue since 1933; has a great dramatic sense, a quick-seeing eye

ERIC SCHAAL



GEORGE KARGER, photographic journalist, specializes in lively action shots; since 1937 in Vogue

DURST

ANDRÉ DURST, chief photographer of Paris studio, on Vogue since 1934, has a flair for architecture

HORST

JOHN RAWLINGS, on the Vogue staff since 1936, photographs with a fine, creative insight

(in April, 1932) had made its appearance in Vanity Fair, it was, very largely, Bruehl's brilliant work in colour photography, in Vogue, that marked a new boundary in pictorial illustration, with a process involving great technical difficulties and reaching a new high in printing costs. The now so general use of colour photography, and colour engraving, in American periodicals (even in the popular-priced weeklies) can, I think, be traced back to Vogue's generous use of colour negatives, during the earlier periods of colour printing.

Two other photographic techniques were also introduced by the Nast periodicals, both of them the result of an increasing interest in photographic æsthetics. The first of these manifested itself in the sensitive and artfully composed negatives of Cecil Beaton, a young Englishman, who had joined Vogue's staff in 1928, as an artist and author, but who soon showed a great flair for the camera, with a gift for posing, for beautiful and exotic backgrounds, triple exposures, and unexpected use of improbable materials. Beaton's original and at times fantastic settings, his strange flowers, damask hangings, Venetian and baroque settings, all of them conceived with a high regard for elegance, have since been copied the world over.

The second experiment in fantasy—somewhat resembling the Surrealist *genre* of painting—was the singular photographic technique of Man Ray, the French American painter. Man Ray called his pictures, in Vanity Fair and Vogue, by such names as "photograms," "shadowgraphs," or "rayographs."

A final innovation, first introduced in the pages of Vogue and Vanity Fair, resulted from the perfection of the high-speed colour camera. The photographic world was considerably surprised to see (just as this type of camera had been perfected) Steichen's two-page colour spread, taken in September, 1935, at the Radio City Music Hall, of the *corps de ballet* there. These shots, of figures leaping in the air, were snapped with a special, thousandth-of-a-second shutter which was synchronized to flash bulbs.

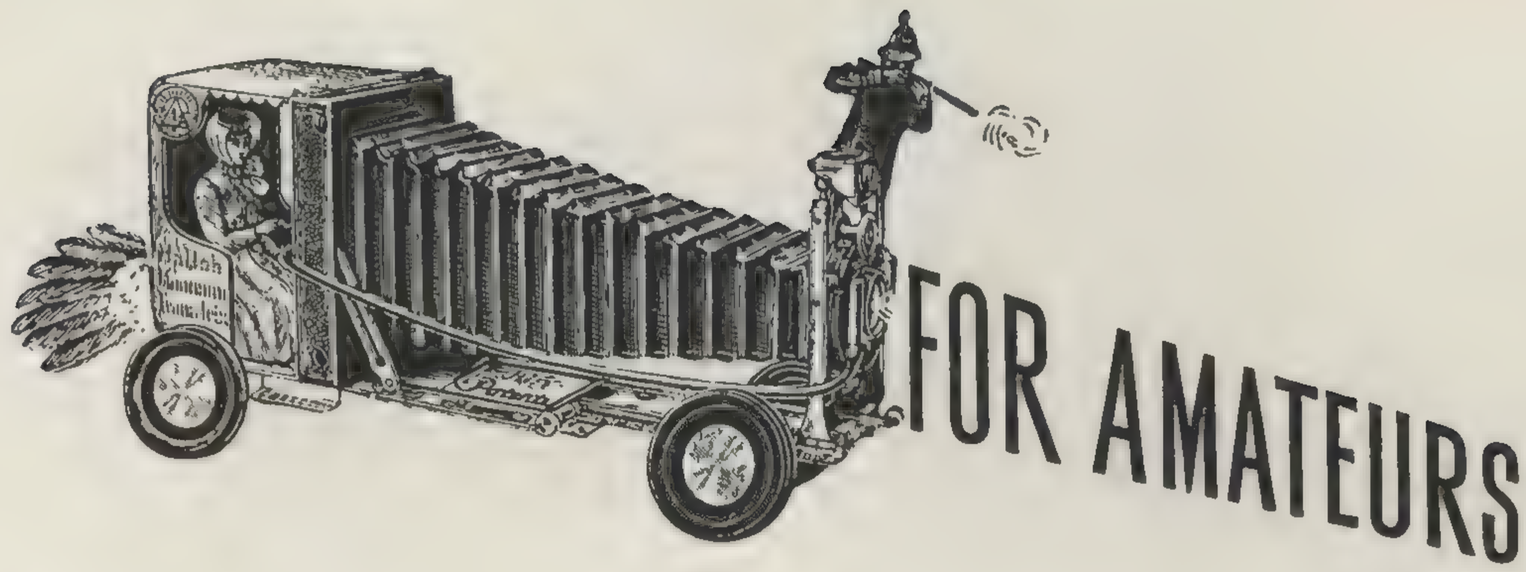
While the above have made far-reaching discoveries in the realm of photography, a dozen other photographers have, in their own ways, contributed fresh notes, new orders of vision, novel theories of design, in the photographs which they created for the Condé Nast Publications. Among the more notable of these masters have been Hoyningen-Huené, an illustrator, who, greatly encouraged by Vogue's publisher, began experimenting with photography, working at it for a year before he so much as offered a print to Vogue; Horst, young, talented, originally an architect, and (Continued on page 72)

Baron de Meyer . . . "Wedding Dress"

Baron de Meyer, who was on the Nast staff from 1914 to 1920, has photographed pretty much everybody who is anybody—Rodin, Sarah Bernhardt, Monet, Paderewski. He was undoubtedly the first great master of fashion photography—witness this photograph of Helen Lee Worthing, a renowned theatrical beauty in 1920. Its caption, incidentally, explained, "Very arch and radiant is the bride who follows the example of Marie Antoinette, and wears an elaborate gown of white satin clouded with tulle, and a tulle veil. Note how Baron de Meyer caught the quality of this tulle-clouded gown"

"Wedding Dress"—by Baron Gayne de Meyer (1920)

Edith Sitwell at Breakfast—by Cecil Beaton (1932)



FOR AMATEURS

BRUEHL SAYS:

Go to your favourite photographer.
Get the lens, lights, camera he suggests.
Then practise on your own—hard.
Don't plan pictures beforehand too carefully.
Watch out for over-analysis.
Compose each photograph as you take it.

DURST SAYS:

Don't pay too great attention to stock principles.
It will ruin your spontaneity.
Try new effects, optical illusions, Surrealism.

BEATON SAYS:

Break rules as you like—or devise your own.
Don't face a sitter's head toward light;
it is best turned 45 degrees from camera.

FRISSELL SAYS:

Shoot from high up against the ground,
or from low down against sky. Eliminate bushes.
Too complex backgrounds spoil pictures.

HORST SAYS:

Take subjects that appeal to you,
and try to acquire technical skill,
to help control the quality of your pictures.
If you have a colour sense (few people do),
start right off with colour film.

On this page, the somewhat contradictory theories of our photographers.
More about their actual techniques on page 71.
On page 78, you will find the technical data on the photographs in this issue

KARGER SAYS:

Never shout "smile"; take test shots first,
then work when "victims" think worst is over.
Avoid flash-bulbs; they give flat lighting.

LOHSE SAYS:

Use minimum of carefully planned equipment.
Be ready for quick camera changes.
Don't decide about tactics beforehand.
Your subject will suggest ideas.

NYHOLM SAYS:

Try to work picture out gradually.
Avoid conscious effects or sensational tricks.
Brilliancy, texture are important in still lifes.

RAWLINGS SAYS:

Boil subjects down to least common denominator.
Set your focus as close as you can.
Crop pictures later. (No one crops enough.)

SCHALL SAYS:

Heighten the drama even by tricks.
Tricks are basis of most reportorial photography.
Knowledge of weather conditions is vital.

STEICHEN SAYS:

Exhaust the possibilities of a Brownie.
Until you take good pictures with this camera,
you'll flounder with an expensive one.
Results will be better if you take familiar subjects.

Cecil Beaton . . . Edith Sitwell

In the gallery of photographs which Cecil Beaton has, over years, contributed to Vogue, none has aroused more comment, or more praise, than this portrait of Edith Sitwell, the famous English author. Miss Sitwell, with her two equally literary brothers and their brilliant friend, Lytton Strachey, was primarily responsible for the return to favour of Victorian art, Victorian literature, and Victorian taste

MODEL MODELS

You've seen all eight of these famous models in the pages of Vogue. Here are some of the reasons for their fame

Beatrice Pallister

Beatrice Pallister: Height, 5′ 8″. Hair, red-gold. Eyes, grey-green. Her magnificent hair makes her an ideal coiffure model; ideal for jewels, too, are her white skin, lovely throat. Here Émile of Madison Avenue has done her hair with a pompadour, a new short look in back. Gold and topaz jewels; Tiffany and Company

Susann Shaw

Susann Shaw: Height, 5′ 8″. Hair, pale gold. Eyes, grey-blue. Voted Most Beautiful Model in America by the Publishers' Convention. With her flawless skin, her peaches-and-cream colouring, she's often used to illustrate articles on beauty. Her pink chiffon négligé with inserts of Alençon-type lace; $49.50. Saks-Fifth Avenue

Bettina Bolegard

Bettina Bolegard: Height, 5′ 6″, with shoes. Hair, dark brown. Eyes, ditto. Perfect hat model, because of her small, fine head, oval face; too tiny for most full-length work. (Once Horst photographed her in a wedding-dress standing on a box—the train hid it.) She wears a flower-laden burnt straw hat; $35. From Braagaard

SEVEN PHOTOGRAPHS BY RAWLINGS

Maurine Zollman

Maurine Zollman: Height, 5′ 8½″. Hair, light brown. Eyes, dark brown. She's known as a "versatile" model—which means that she's equally decorative in a ski-suit or ball-gown. She's fond of music, and of fencing—one reason for her lovely figure. Her dress, of black Chantilly lace, sheer rayon crêpe; Hattie Carnegie

Helen Bennett

Helen Bennett: Height, 5′ 7″. Hair, ice-blond. Eyes, brown. The "lacquered type" —perfect for sophisticated evening, sleek day-clothes. She's been in several Broadway hits ("Boys and Girls Together" was last); also knits beautifully. Right, she wears John-Frederics' hair-covering hat of black braid ($35); silk jersey dress

Florence Dornin

Florence Dornin: Height, 5′ 9″. Hair, dark brown. Eyes, ditto. She's a Southern girl, with the typical creamy skin, soft drawl. She looks well in almost anything; but with her incredibly good figure (bust 34″, waist 23″, hips 34″), she's most in demand for bathing-suits. This two-piece one is printed Celanese sharkskin; $22.95. At Best

Meg Mundy

Meg Mundy: Height 5′ 10″. Hair, dark brown. Eyes, blue. One of the most versatile models, she's one of the most-used; in her rare off-hours, she studies singing. She's at her loveliest in "ladylike" clothes—like this grey silk crêpe dress ($89.95); black lace-and-malines hat ($35). Both; Saks-Fifth Avenue Originals

Sandy Rice

Sandy Rice: Height, 5′ 9½″. Hair, red-brown. Eyes, brown. With her long legs, her mane of hair, she's our great Outdoor Girl; favourite model of Toni Frissell, who's snapped her over 1,000 times—sometimes under water. Off-duty, too, she swims, skis, rides, flies a plane. Her striped jersey, $3.50. Abercrombie & Fitch

KARGER

No Photographic Issue would be complete without the eight beauties on these pages. For they're among the most-famous, and most-photographed, models in America—you see one, some, or all, in almost every issue of Vogue. Here, each girl is shown in the type of costume in which she looks —and photographs—best.

CONVERSATION ABOUT DECORATION

Summer refreshments for country house or town flat

By Ruby Ross Wood

You've signed the lease. You've taken for the summer that cottage on the beach, or that place in the country. You've moved in. In many ways, the place is perfect. But there are drawbacks. A few hideous ones. Rather than live with them through the coming months (at least three more months), here are a few ways to cope with them. Suggestions not only for that army of nomads who move every summer, but for that equally large army who don't move, but stay on in their town apartments.

Perhaps the tables your landlord has bequeathed you are an eyesore. Make loose covers for them. Old-fashioned green baize or felt is decorative, enduring, and inexpensive. I once visited an English house where the main dining-room table was covered with green baize that hung to the floor. This table was so enormous that it was never used. It was simply a magnificent spot of decoration in the middle of the dining-room. We always ate at a small table. The point of the story is that if the dining-table in your summer house is one of those old black walnut horrors, you can make a loose cover of green baize for it and keep it there between meals. This baize costs $4.75 a running yard, two yards wide.

If the living-room has a big couch and no end-tables, again you may use this loose-cover idea. A pair of card-tables, or round kitchen tables, with covers of felt or coloured oilcloth or linen damask will be as smart as they are practical.

If heavy curtains dim the room, remove them and hang split bamboo shades large enough to cover the entire window-frame. If valances have been removed and you dare not take down the fixtures, you can make temporary valances of coloured muslin or calico or tarlatan to place above your bamboo blinds. Woven wood-web shades also admit light and air, but they cost a little more than the bamboo blinds, and Venetian blinds cost still more.

If you must have curtains, buy a bolt of the silvery-white Argentine cloth, pleat the top stiffly by pinning it with safety-pins; string a tape through the safety-pins and attach it to hooks at each side of the window. The sides will not have to be hemmed, but a hem at the bottom is advisable.

Entirely new curtains and slip-covers need not be an extravagance. There are dozens of fabrics that are both inexpensive and long-lived: striped tickings, sateens in beautiful colours, dotted Swiss in navy-blue or green. No room is too fine for ruffled chintz curtains. Madame Jacques Balsan's use of chintz with fine old French *boiseries* in her Palm Beach house is proof of this, if proof you need.

Another charming material for makeshift curtains and chair-coverings is ordinary unbleached muslin. It wears well and costs about fifteen cents a yard. A New York drawing-room recently went into its summer dress, using unbleached muslin for curtains and for slip-covers on all the furniture. The result is so effective that the owner thinks she will never want to put the room back into its proper clothes again.

If you can't afford to have your summer slip-covers made by a professional, don't worry about how well they fit. The English call them "loose covers," and loose and charming they are. Ugly lamp-shades can be disguised with slip-covers. You make a scant ruffle and insert elastic in the top. Mrs. Gilbert Miller took a house in Connecticut last year and freshened it with a few new chair-covers, lamp-shades, and personal photographs and pictures. For her bedroom, she had a local upholsterer make a bedcover, frills for the dressing-table, and covers for the chairs...all of inexpensive white muslin sprinkled with pink roses. On the lamps, she put rose paper shades.

A young woman who took an old house on Long Island made a dull living-room gay by calcimining the walls a rather strong lilac colour. The woodwork was left white; white Venetian blinds were fitted to the windows; and, instead of curtains, scalloped valances were made of beaverboard, covered with wall-paper. The valances extended across the top of the windows and half-way down each side. The wall-paper (Continued on page 75)

Opposite. A thousand stories a month...most of them with photographs...immortalized the début of Miss Brenda Diana Duff Frazier, most photographed girl in America.

Although she is barely twenty years old, an entire nation knows well her serene face, her shining blue-black hair, her lovely clothes...once these were elaborate, with deep décolletages; now she likes very simple dresses, like this Bergdorf Goodman one of heavy white crêpe.

Miss Frazier, daughter of Mrs. Frederic N. Watriss and the late Frank Duff Frazier, has been extremely active this spring in working for charities and war-relief causes

PHOTOGRAPH BY RAWLINGS

MISS BRENDA FRAZIER

HORST - CONDÉ NAST ENGRAVING

Photogenic Loretta Young

Make-up for the Camera

. . . your portrait

When you have your photograph taken, you want it to be you, but a you that can be looked at through the years. Although the camera doesn't lie, your make-up will determine how pleasant a version of the truth it tells.

Since this photograph will be a close-up, really, of your face, the photographer will exercise every trick of lighting to play up your good features, play down the not-so-good. He may advise you on your make-up. If he doesn't, these are the things to do:

First, forget your preconceived cosmetic ideas. Go out and buy a special camera make-up, in the brown tones the camera loves. It's sometimes called "panchromatic;" Elizabeth Arden calls hers "Stage and Screen Make-up."

The foundation cream, stick-form or tube or cake, should be spread thinly and *very* evenly over your face and neck...your arms, too, if they're going to show. It'll hide freckles and any skin blemishes and make your skin look velvety-smooth. Over it, brush a coat of powder to match. Do your lips with a brown-red lipstick; outline them with a brush or pencil. Pencil your eyebrows *lightly* with brown. Use brown mascara—don't bead your lashes into Garbo-esque fronds. This photograph will be a *close-up*, and exaggerated make-up will look bizarre.

Opposite

Primarily, of course, Loretta Young is photogenic because she's so beautiful. There are lots of specific clinical reasons, too, however.

To wit: her small-featured, fine-boned face, with its unexpectedly dramatic-sized eyes and mouth.

To wit: her long, graceful neck, set at a lovely angle to her clean-lined jaw and chin...her pretty shoulders.

To wit: her very fair, unusually fine-textured, flawless skin.

Miss Young wears here a black silk crêpe dress, gilt-buttoned. Falkenstein. Her huge picture hat is of yellow spun glass (*sic*) and black lace. Lilly Daché

. . . your snapshot

The snapshot photograph has a way of catching you at your most difficult angles...so your make-up must be prepared to cope with its incharities.

You'll want to do lots of experimenting here, so do have a complete and versatile make-up kit—perhaps Hampden's Photographic one, perfect for candid-camera pictures.

Start by cleansing your skin thoroughly with cream or soap and water. Choose one of the several foundation bases, and apply it *sparingly*. If you wish to shadow or high-light any feature, put darker or lighter foundation on it, and blend it well in.

Next, pat scads of powder over your face and neck, and gently brush off what you don't need. Then apply your lip rouge...again, *sparingly*...using a brush to keep the outline smooth and regular.

Your mascara comes next—either brown or black. Now brush your eyebrows till every trace of powder is gone from them, and darken them with feather strokes of a brown pencil. (Be sure to soften the pencil line a bit with your finger, so that it won't look hard or sharp.)

Addenda: Your eyes will look longer, more luminous, if you concentrate your mascara on the outermost corner lashes.... Or draw pencil lines across the upper lids, close to the line of the lashes; extend the lines upward at the outer corners, smudge them into soft shadows with your finger. And if you'd like to flirt with fancier effects, try any of the ingenious movie tricks we tell you about in the next column.

. . . your movie

Your home-made movies may have no particular plot, but they're movies all the same...and you as their heroine will want, of course, to borrow some of Hollywood's make-up tricks.

Perhaps, like many Hollywood stars, you will choose Max Factor's Panchromatic Make-up. Follow very carefully the directions for putting it on...then, when you're sure your basic technique is just right, add to it some of these illusion-making tricks.

If your eyes are a bit prominent, like Bette Davis', you'll make them seem less so by carrying your eye shadow clear up to the brows. (Conversely, using it only near the upper lashes makes deep-set eyes seem less sunken.) If your eyes are rather close-set, like Norma Shearer's, concentrate your eye make-up out toward the temples.

Perhaps high-light your cheek-bones, as Gertrude Lawrence does, with a lighter colour base there than the all-over one. If you want to minimize a too-decisive jaw, try Peggy Woods' trick of shadowing it at the lower corners with a darker base. (The camera plays up light, belittles dark tones; you can make an aggressive feature retreat into shadow with dark foundation cream, or coax forth a recessive one with light.)

Thus, on a round, full, Claudette Colbert-type of face, use a little dark foundation just under the cheek-bones; it will pretend to give you lovely hollows. Always blend these lighter and darker places *very* carefully, so there'll be no obvious lines of demarcation.

To make your nose seem shorter, high-light it on top, as Mary Jane Walsh does, and darken the tip. A dark base on the sides of a retroussé nose will make it look longer and thinner.

New ways to use photographs in

On the enormously outsized blond French desk in her office, Ruby Ross Wood keeps a postal-card rack. Salvaged from a junk-shop, and painted bright green, it now holds many pictures of interiors designed by her

A John Rawlings photograph, framed by Rawlings in pale pink copies of the Police Gazette, over a wooden base. See the word Gazette at top of frame

VOGUE STUDIOS

Horst, who likes unusual frames, designed this one of old mirror and squares of gold paper. He also likes to frame his pictures in velvet

EMELIE DANIELSON

Trompe-l'œil screen by Horst. Photographs were tacked to a wooden background, with shelves; then they were re-photographed, enlarged, and pasted on the screen

James Pendleton has used photographs as though they were miniatures. The large gold frame is lined with blue taffeta and hung with six small gold-framed portraits

decoration

William Pahlmann's arrangement of three photographs in deep, marbleized wooden frames. The pictures seem to burst through the paper mats, torn and curled back at the edges. Sofa is held to wall by brass hangers

Mr. and Mrs. Thomas Shevlin's small library, its blue-black walls hung with photographs. Framed in natural wood, they show the Shevlins and their friends on hunting and fishing expeditions and travels in various parts of the world. The huge elephant tusk is the souvenir of a good shot by Mr. Shevlin in Africa

FIVE PHOTOGRAPHS BY EMELIE DANIELSON

Ruby Ross Wood's memory insurance—a square mirror, with a wide frame of common cork, on which to tack photographs, invitations—and other memorabilia

Photographs of William Pahlmann's friends are plastered like posters on a mat of green-and-white striped silk, in a white frame. On either side are pictures framed in green leather

In Mrs. St. George Duke's Sutton Place apartment, the hall serves as a gallery for photographs, depicting her prize dogs, her horses, travels, and photographs from her childhood

HORST

Here is a studio photograph: Do you prefer this kind? Please write and tell us

THERE are two kinds of fashion photographs—studio photographs and outdoor snapshots. The studio photograph, like the one taken by Horst, above, is a work of photographic art completely under the photographer's control. He can use any lighting, background, and composition he chooses. He can pose the models and arrange the clothes to express his conception of beauty and elegance. He is, in fact, an inventor—conceiving an idea and executing it.

Do you prefer this sort of photograph? We're taking a poll; to make your choice easier, we have photographed the same dresses for each example of photographic style. Please write to us, and cast your vote. Address: Art Director, Vogue, Graybar Building, N. Y.

TONI FRISSELL

The outdoor snapshot, like the one taken by Toni Frissell, above, is entirely different from studio photographs. Nature provides sunshine for lighting, wind for dramatic effects. The outdoor photographer is a discoverer, on the lookout for something lovely to happen—and when he sees it, he snaps his camera. The result, an arrested fragment of life and spontaneous motion.

Do you prefer this sort of photograph? We're waiting to hear which type appeals to you. In any case, you'll find the dresses appealing. The first, starched white rayon chiffon with blue Celanese rayon. $39.95. Bonwit Teller; I. Magnin; Marshall Field. Second, black organdie with white bands; about $23. From Russeks; L. S. Ayres

Here is an outdoor snapshot: Do you prefer this kind? Please write and tell us

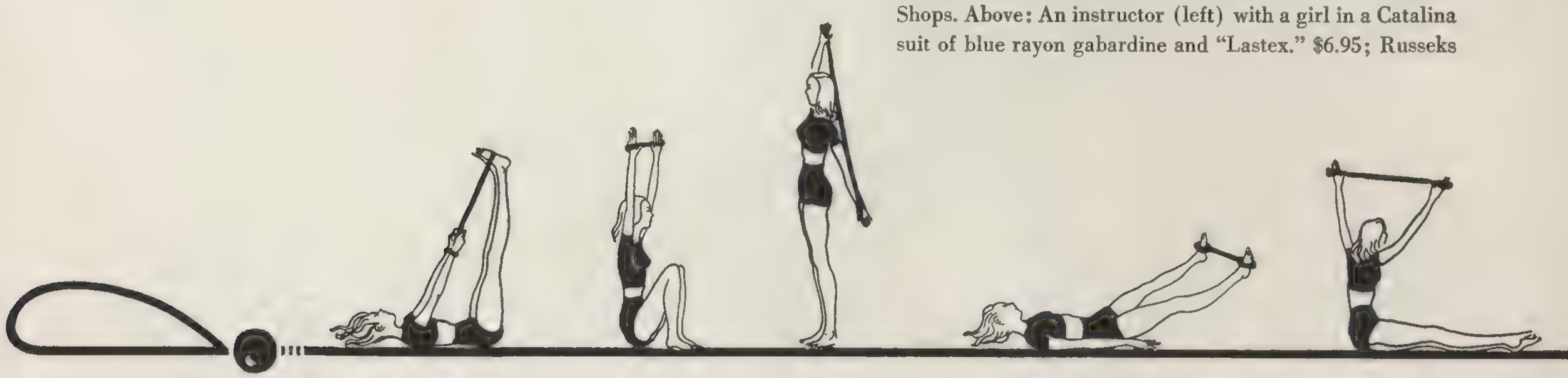
Stretching Out for a Good Figure

One of the newest contributions to exercise-without-boredom is Helena Rubinstein's "Lithe-Line." It's an elasticized rubber fabric strap with handles, a gentler edition of those hard-rubber straps athletic gentlemen flex, to keep their muscle-tone. And it injects a definite element of fun into salon or home exercising.

The "Lithe-Line" works on the cat-stretch principle. You clasp the handles or slip them on ankles or wrists, and pull against the elastic resistance. Cats know how to pull against their own muscles—this "Lithe-Line" helps you, you civilized creature, get the same effect.

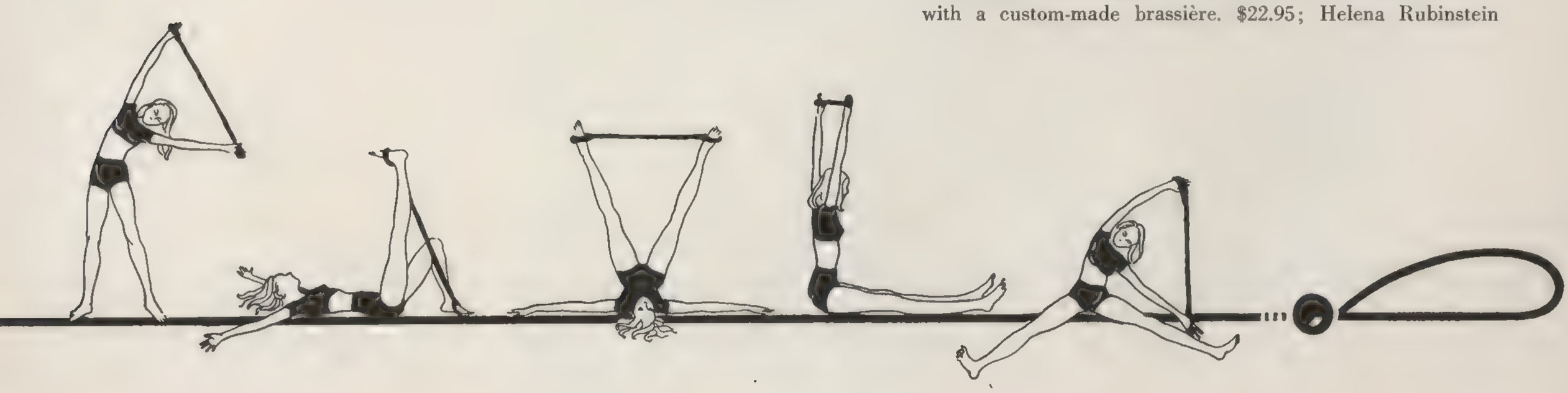
The sketches across the bottom of these pages show some of the exercises you can do. Try them—there's no counting, no set routine. They bring new litheness, new limberness to your entire anatomy. (Or you can work out on Special Spots.) And then, to do justice to your new pussy-cat sleekness, indulge yourself with one of the bathing-suits in the photographs.

Top picture: Back-stretching, in bathing-shorts of black Celanese rayon; halter. Plus jacket, $17.95. Plymouth Shops. Above: An instructor (left) with a girl in a Catalina suit of blue rayon gabardine and "Lastex." $6.95; Russeks



VOGUE STUDIOS—HONEYMAN

A Helena Rubinstein instructor (left) leads the "swaying tree" exercise—to make your waist sapling-slim. Right, a "Beautilift" bathing-suit of black silk and rayon faille—with a custom-made brassière. $22.95; Helena Rubinstein



Summer Refreshments

WHITE LACE HAT AND MITT:—romantic addenda to, say, an all-white or all-black costume. For the after side of noon

THE PERFECT BLOUSE for your country shantung suit, or your golf skirt—blue silk crêpe, saddle-stitched in wine

WHITE ORGANDIE BLOUSE—delicate as seafoam, with its frothy collar, baby-dress tucks. Pretty with your silk suit

SHIRRED WHITE KID BAG clasped with a twist of tortoise-shell. On your hands, white cotton gloves that wash and wash

CERISE WOOL JACKET—passementerie in cerise, too—for that breath of an evening-jacket so grateful on cool eves

EMBROIDERED BATHING-SUIT—top and separate circular skirt of chartreuse rayon sharkskin; green leaf border

WHITE LLAMA-CALF SHOES trimmed in brown—worn with clocked sheer nylon stockings, to make ankles look fragile

EVERYTHING ON THIS PAGE; HENRI BENDEL

The Daguerreotype Manner →

A photograph that calls up the daguerreotypes of 1840-1860; a dress that a charmer of the era might have posed in. *You* would wear it to dine and dance in, any fragrant summer evening. White silk organdie; white lace. Salon Moderne, Saks-Fifth Avenue. Jewellery; Guitel Montague. Chanel's lambent new "Ruby" lipstick

PHOTOGRAPH BY RAWLINGS

VOGUE'S SPOT-LIGHT

By Allene Talmey

BRUEHL—"DIAMOND HORSESHOE" Famed colour photographer Anton Bruehl worked four hours with four assistants, flash-lamps, and a truck-load of equipment to produce this picture of Billy Rose's nostalgic night-place

THIS month, the Spot-light glows on three plays that have been fought over, a new book, and a movie that is actually a photographer's directory of tricks.

This directory, known as "Citizen Kane," is a stirring, magnificent movie, over-tensioned, controversial (and I don't mean its extra-curriculum controversy, the matter of William Randolph Hearst). It is always freshly conceived in that it uses the camera in ways that have not been seen exactly that way before. Using sometimes tipped cameras, crazy distortions, furious montages, big foregrounds, and distant horizons—equally sharp—Gregg Toland, its cameraman, has the kind of photographic approach here that was used by Eisenstein in "Thunder Over Mexico."

Just as the German UFA films back in the 'Twenties used to depend on the drama of dark photography, of a Rouault distortion of arches, so does "Citizen Kane." It is exactly opposite to the kind of photography in "The Grapes of Wrath." There, the story of the Joads was documented in brilliant, clear shots, every pore pattern of Pa Joad, every whisker, every tire impression sharp and clean. But in "Citizen Kane," documentation is not the object. Mood, and character, and a kind of dynamism of drama are the object—all carefully achieved by Orson Welles, whose detractors are busy running around saying that seven little dwarfs actually do all the brainwork. It's nice work.

Far different, but no less exciting, is the book, *The Darkest Hour,* a dramatist's character-catching insight into the mind of the French bureaucracy, and of the French peasant. Leo Lania—whose chameleon talents have included writing the play, "Roar China," which was produced in America and Europe—escaped from a Brittany concentration camp. Here he has told the story of the interned refugees, not for the sake of the startling adventure, but to explain the curious inefficiency, the terror and torture of uncertainty in a system that was composed in many instances of "absolutism, mitigated by sloppiness."

William Saroyan's "The Beautiful People" is the final Saroyan blow. Filled with flying specks of lovely imagery whirling through empty spaces, it is almost a complete repository of all the bad writing habits that Saroyan has managed to collect since his first enchanting fresh stories. He has been egged on by fans into devising this shapeless play that belongs to the Mother Hubbard school of playwrighting. It covers everything. "The Beautiful People" is the uncomfortable, semi-lyrical outpourings of a brilliant young man who can write like a dream, but can't stop, who accepts every outpouring from his mind and typewriter as though his head were Moses' Mt. Sinai.

THE exact opposite of Saroyan is George Bernard Shaw, who has two great successes now, the revival of "The Doctor's Dilemma" and the important movie, "Major Barbara"—both examples of the intellectual, witty approach to character as contrasted with the Saroyan emotional approach. Mr. Shaw wants to evaluate people; Mr. Saroyan to love them. But the people who like to listen to Mr. Saroyan's endless love of humanity, find Mr. Shaw's slight dislike, and almost complete disdain of and for humanity, a bore. The fact that in "The Doctor's Dilemma," Katharine Cornell looks more beautiful than ever, shining with a pearly glow, helps most of the Saroyan devotees over the Shaw bumps. To the rest of us, the wit, the matching of arguments, the dovetailing of the debate, and the flurry of sideswipes at the whole medical profession make this production the high point of the year. Here in a cast that has Cecil Humphreys, Clarence Derwent, and Whitford Kane, everything has the grace and the precision, the incomparable efficiency of mastered theatre.

BOTH "The Doctor's Dilemma" and "Major Barbara" were written at a time when the world could afford detachment, when gullibility was amusing and not disastrous. But to-day such playwrights as Robert Sherwood and Lillian Hellman can not look with detachment on the state of their world. They give their plays the heat, the impassioned fervour of their own reaction to head-lines. In "Watch on the Rhine," Miss Hellman has written a play that reduces its audiences to their finest sentiments. So right are its emotional values that the slight obvious plot deficiencies and inconsistencies can easily be ignored. What remains is a powerful and striking exposition of the character of a family devoting itself to fighting undercover the whole Nazi movement.

Tender, simple, amusing, bitter, violent, thoughtful, and gentle, it is the best kind of playwriting, written by the best woman dramatist of the country. Because Miss Hellman, like Mr. Shaw, has chosen thoughtful people for her characters, she, like him, has been called garrulous. It is an adjective reserved for playwrights who develop their ideas and finish their sentences. Ideas take time to work out. Literate folk refuse to clip their phrases, like the tails of dogs. To some, the moment when Paul Lukas, who gives the year's best performance as the anti-Nazi, explains to his children his return to Germany, may be garrulity. To the rest of us it is good talk.

Egyptian liner—plodding between America and Africa

All spring, haggard Egyptian steamers, like the *Zamzam*, have been slipping quickly and quietly between Jersey City and Alexandria. This sketch shows the motley character of transatlantic travel—shows the passengers, the officers, the crew in their red tarbooshes. Just as we go to press, the world has heard the news of the last voyage of the weary little *Zamzam*

THE ZAMZAM'S LAST SAILING

BY DESPINA MESSINESI

On March 20, I went to Jersey City to see the departure of the *Zamzam*. Sailing on it were two friends of mine, two Greek nurses, Marietta Papasaphiropoulo and Catherina Salliari. Newly graduated and trained for three years in American hospitals, they were returning home to serve their country in her fight.

The *Zamzam* waited, small and weary, along the peopled pier of Jersey City. She was scheduled to sail sometime within the next twelve hours—on a fifty-day journey down and around the southern seas and up Africa's coast. Her thin, fawn-coloured peeling paint revealed the steel structure, which protruded sharply like the ribs of an ill-fed mare. The stubby funnels, like gaping mouths, were painted a spinach-green. The one gangplank, laid across like a shutter, shifted freely with each determined icy blast of wind. It was very cold for a March day. The sun shone clear and unkindly on the narrow decks, cluttered with necessary maritime obstructions—a mass of black objects.

Zamzam—a name of caprice and fantasy. *Zamzam*—a name for an eccentric poodle. Actually, the name had come from a holy Mohammedan well near Mecca. The boat's hold—now filled with ambulances and a field kitchen—formerly served as a mosque for prayer, when on her annual trips to Mecca she carried as many as thirty-five hundred pilgrims.

On board ship, there was no hurry, no high tension or hysterical merriment of departure. The crowds moved definitely. Passengers carried their own bags, and odd brown paper parcels. There was no confusion, no helplessness. The small foyer was filled with passengers and visitors heading down the narrow passageways. The ship's officers bowed jerkily and smiled tightly at the moving traffic. The officers of the ship were English; the crew and stewards Moslems. They spoke all languages. The crew wore blue overalls; the stewards bright red jackets with gold embroidery, Ali Baba trousers, and the red tarboosh, the Egyptian fez with the thin black tassel.

A group of American ambulance drivers came on board with firm, striding steps. With no compromise, no reservations, they had thrown away their arranged calendar of living—studies, careers, families—to join the British American Ambulance Corps. Galvanized with activity, with a knowledge of mechanics, first aid, and French, these young men were eager to arrive in Africa to translate their training into deeds.

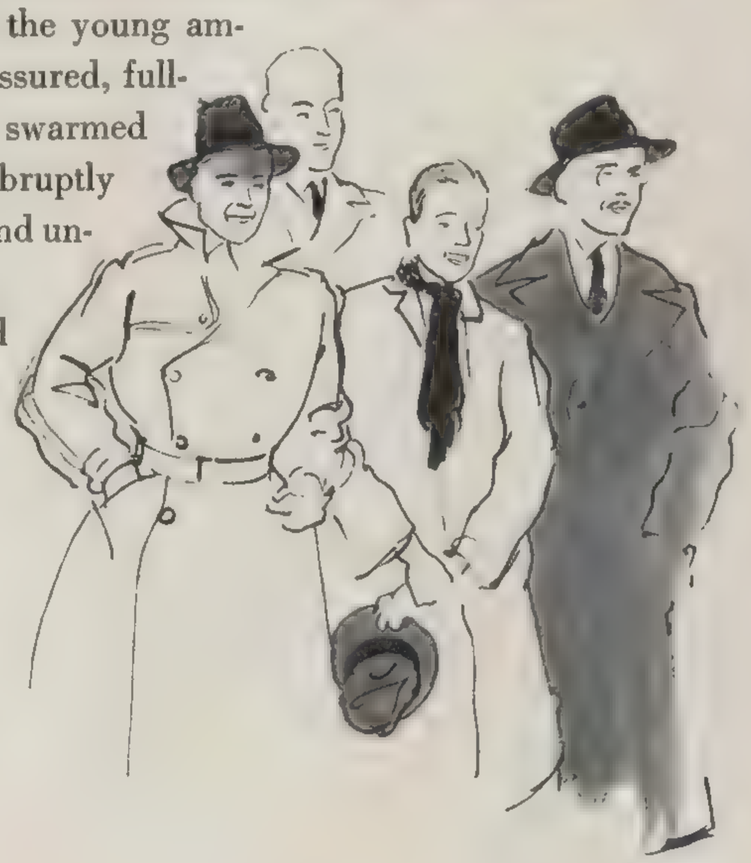
Down in the lounge the lights burned, the cold blue light for black-outs. No sunlight could filter through the blackened port-holes. It felt so cold and damp. It was cold. The putty-coloured plush settee along the wall was empty. People stood in huddles on the naked, scrubbed floors. In the narrow, thinly-lit passage to the cabins, newcomers tumbled over the soft, stuffed sand-bags that carpeted the entire corridor. The tin basin of the washstand distorted all objects reflected within its shiny range. A cotton spread pulled tightly over the thin mattress sank limp in the centre.

In the bowels of the ship, the dining-room was more settled. The dark-eyed, dark-skinned stewards were busy twisting the napkins and setting them upright beside the numbered metal napkin-rings.

From a far corner came the low drone of voices in prayer. Some twenty missionaries, men and women with bowed heads and folded arms, sat along a refectory table...the chairs screwed in place with mathematical measure...and with one voice and spirit and heart they prayed in unison. They were going to Africa, their destination not well defined, their desire strangely fixed on their faces.

The hymn "Lead Kindly Light" suddenly burst forth from another group. They stood closely packed together; and, with joined hands and uplifted faces that were haggard and brave, sang loud and full.

And just then, the sombre confusion of the scene was broken by the vitality of the young ambulance drivers. Young, assured, full-cheeked, brawny, they swarmed into the crowded room. Abruptly and violently, vagueness and uncertainty were dispelled.



Visitors drifted ashore; passengers settled down to sea-life; outside, tug-boats hooted; harbour gulls flirted over the decks; the *Zamzam* continued to wait...and then into the black of the night she sailed.

RAWLINGS

Mirrors of Our Day

GLANCE first at all the mirrors here. They're part of a remarkable exhibition now on view at Ruby Ross Wood's. A hundred mirror-frames of to-day and yesterday. Frames historical and humorous. Frames of pearls, pincushions, tin, sequins, needlework, net ruffles, candy hearts. Inventions of Venetians and Victorians, as well as of witty moderns such as Joseph Platt, Harry Cimino, William Baldwin, Nina Wolf, and Ruby Ross Wood

Glance next at the new dresses posed in this gallery of mirrors. Above, standing near an old Dutch brass mirror-frame, a girl in a dress of black-and-white striped rayon net worn with a black satin girdle and black jet jewellery. From Henri Bendel. Opposite, a white silk marquisette dress scattered with black lace roses. Bergdorf Goodman. The giant watch leaning against the wall is a frame that once hung outside a watchmaker's shop

Small wonder success has come to shantung —with all its cool, crease-reluctant virtues. Above—an orange dress of rayon shantung with buckled shoulder-straps. $39.95. Milgrim

Second: A pair of bright orange sleeves, banded narrowly in black, on a natural-coloured dress of rayon shantung. Add a huge handkerchief. $40. Bergdorf Goodman

SHANTUNG . . .

1941 SUCCESS STORY

Success of the summer is well-loved, well-nigh perfect shantung. This success we predicted back in April, 1940; iterated many times since; reiterate here...in a cherry-red silk shantung dinner-suit. $45. There's a day skirt to match; $17.95. Jay-Thorpe

One of any summer's best-loved stay-at-homes—pale, fluid jersey. First: Meringues of white ruffles on grey Celanese rayon jersey, for a nineteenth-century hostess dress. $19.95; from Saks-Fifth Avenue. Second: Kimono-sleeved bodice on a costume of white Celanese rayon jersey; red and blue ties. Gentle gown, gently priced; Henri Bendel

At Home in Jersey

HORST

At Home in Cotton

One of this summer's newest, prettiest stay-at-homes—printed cotton. And here is one of its prettiest manifestations, to make you as cool-looking as a bouquet after your 6 P. M. shower and Cologne rubdown. Rosebud print satin-finish cotton with tremulous organdie frills, pure romance at your candle-lit table. $39.50. Léron; Marshall Field

To Photograph Children — Toni Frissell advises an unposed subject and a speed camera

An animated child, whether beautiful or not, is the ideal photographic subject. He is at his best completely natural and unposed, concentrating on anything from a marble to a lollipop—or just looking happy. Even a tantrum is a more photogenic attitude than the stiff poses of the old "studio photograph."

So, the first step is to keep the mother and nurse away from the child—out of sight if possible. Their directions, added to yours, will only confuse him. Give him something to play with, or, if he seems frightened of the camera, explain how it works.

The basis of almost every successful composition is a simple background: a tree, a fence, a brick wall, grass, or the sky. Shoot either up or down at the child for more interesting pictures. A triangular composition is the most generally reliable, and you can get a good angular effect by tilting the camera sideways—but don't overdo it. If there is a house or any other big object in the background, it may look as though it were falling over. The shorter focus lenses of the miniature cameras are a help in handling backgrounds, as they nearly eliminate the blurry look.

The most satisfactory equipment I know of for photographing children is a small speed camera, an exposure meter, and a battery of filters. The miniature camera lets you get away from the frozen attitudes, which were actually required by the large-view studio camera. There is a great variety of filters, but the K2 filter is absolutely vital if any sky—even a patch—is to show in the photograph.

If you are doing your own developing, work with your exposure meter so that you expose for the shadows, but remember to underdevelop the film. With this technique, tiny photographs can be blown up to five-by-seven-foot, photo-mural size. If you send your films to a commercial developer, take a more general reading of the exposure meter, as shops can rarely manage to handle each batch of film separately.

For indoor pictures of children, synchronized flash bulbs are better than regular flood-lights. The child won't squint or blink until after the flash goes off; and, in that split second, your photograph is taken.

Indoors and out, be quick when you photograph children. Remember a child's hands are almost always beautiful—delicate, light, and expressive—and try to include them in every picture. Above all, never let children look straight into the camera. It spoils their unawareness, and it is this quality, blended with any of the eager, innocent expressions of childhood, that can make a child's photograph beautiful enough to break the heart.

SERIES OF ACTION SHOTS—ONE BOUND TO BE GOOD

INDOOR, FLASH-BULB PHOTOGRAPH—QUICK, UNPOSED

AGAINST THE SKY—AVOID STATIC POSES

TONI FRISSELL

THE ALL-OVER BACKGROUND—WHEAT IS ALMOST ALWAYS SURE-FIRE

A TRICK PICTURE—OVEREXPOSED, UNDERDEVELOPED

EASIEST OF ALL—NUDES IN BRIGHT SUNLIGHT

Hips...

Tighten your belt.
Admit to hips!
Sophisticated dirndl.
Black rayon taffeta
and jersey ($30).
Yellow felt hat. All; Altman

Yes, Yes

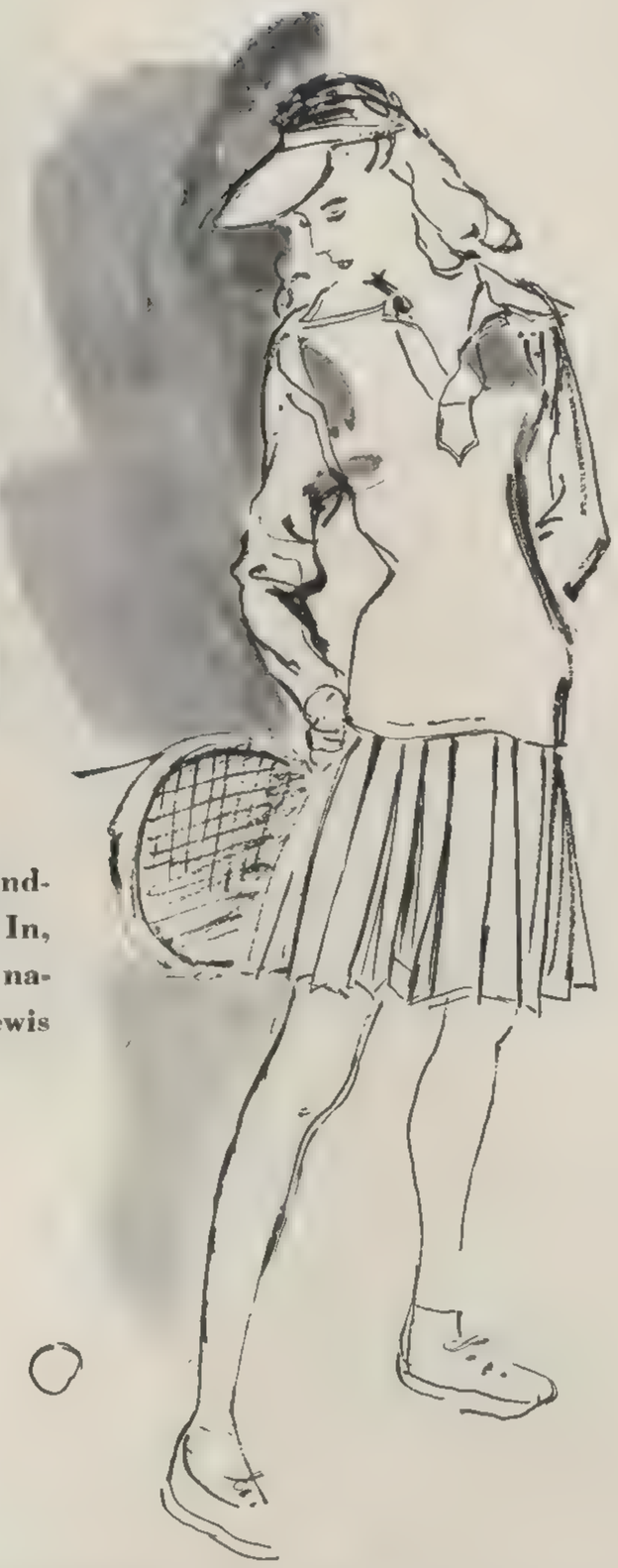
Hips – emphatically!
Black peplum dress.
Celanese rayon jersey ($25).
Suzy blue velvet hat.
All Jay-Thorpe.
Jewels; Black, Starr
and Gorham

HORST

1941 REVIVALS

New versions of famous fashions —to be worn, by moderns, with wit, nostalgia, and due respect

TWO-PIECE KNITTED DRESS
New edition of the knitted jumper-and-skirt every girl under thirty Lived In, circa 1933. White knitted cotton top; navy-blue knitted skirt. $10.95. Mary Lewis

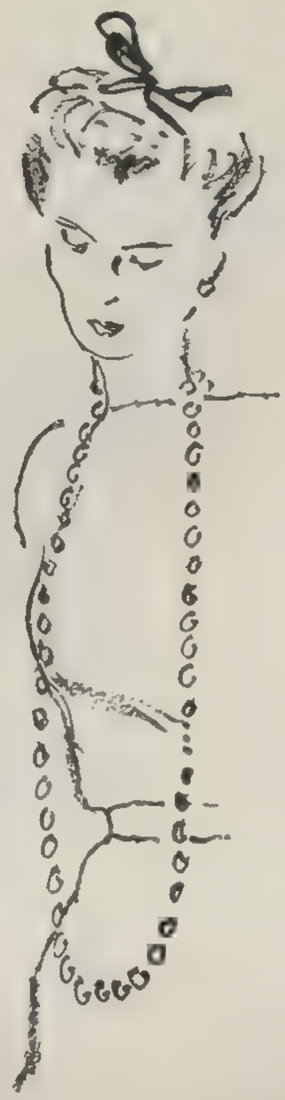


TENNIS-ACE COSTUME
For a 1941 tennis girl—this costume a champion made famous. Long pull-over of knitted white cotton; $1.95. Short pleated cotton skirt; $3.95. Mary Lewis

BANGLES
Wear, this year, a wristful of bangles—the way everyone wore them in 1931. All of gold-plated sterling silver; $1 for singles or two's. Altman; Marshall Field

SMOCKED RUSSIAN BLOUSE
That old love, the smocked blouse—a uniform in 1926—in a fabric that is very 1941—striped printed seersucker. $8.95 at Lord and Taylor; I. Magnin

BATHING-DRESS
Revert, just for fun, to a black rayon taffeta suit; lace-edged. (1915 Vogue said: "With a taffeta suit, wear a rubber-sheeting bathing-corset.") $17.95; Altman



ROPE OF PEARLS
Harking back to 1925—these Marvella pearl beads. (Vogue observed: "A rope of pearls is effective around the throat or as a girdle.") $5; Arnold Constable

CANNES BERET

Blue felt beret; familiar leather band. (Vogue observed in '28: "Do wear a beret if you have youthful piquant features.") $5. This is a Thornton beret from Best

VIONNET-DESIGN BLOUSE

1941 version of a blouse—Standard Equipment, circa '23. Same boatneck; same hand-faggoting. White Celanese rayon; $12.95. Jay-Thorpe; I. Magnin

CYCLING BLOUSE

A shirt-waist with a Charles Dana Gibson past and a candid-camera future. You'll wear it this summer with country skirts. Striped white piqué; $6.95. Jay-Thorpe

INDIA-PRINT DIRNDL

This resort dress is just as appealing now as it was in its Year—the year that Palm Springs opened. Tight, laced bodice; full peasant skirt. $9.95. Mary Lewis has this

STRIPED POLO SHIRT

This is a descendant of the shirt that Gay Dogs of the beaches wore, in 1910, over their bathing-suits. Navy-blue and white jersey. $4.75; Abercrombie and Fitch

ESPADRILLES

This summer's favourite beach shoes were All The Rage in '27, too—when women brought them from abroad. Black cotton. $2.25; Lord and Taylor

MIDDY DRESS

Revival of the seaside fashion and/or school uniform, affected by young ladies from 1912 on to the 20's. White cotton middy; $2.95. Skirt; $3.50. Mary Lewis

Under

Dinner-on-the-terrace costume — black rayon-and-silk faille slacks with side-stripes; white blouse of rayon-and-silk shirting; paste studs. $20

Striped shirt-waist house-coat; blue-and-white Crown-Tested rayon. Not at all lingerie-looking; you'd wear it down to breakfast. $12.75

Tennis play-suit, in pro white of crisp rayon sharkskin. Coral-coloured sharkskin waistcoat to double over the Sunday-lunch dress. Suit with waistcoat; $20

Twenty —

Young clothes under $20 for a summer week-end wardrobe

THIS is a wardrobe that's an answer to "How about coming out for the week-end?" This is a wardrobe that makes you accept with alacrity; that makes your visit fun. (Paying the gentle prices is fun, too.)

All your fundamentals are here—and you can add to them, according to what's scheduled for the week-end. But *you* figure that out. This is Friday, and we have a train to Conn. to catch, in our little blue rayon.

Sunday-go-to-lunch dress —
white spun rayon crêpe. $20.
(Try bright stockings with it!)
White straw mesh turban; $4.50

TONI FRISSELL

Dress for arrivals and departures —
navy-blue spun rayon and linen;
all outlined in white;
the ticket for train trip, plane trip,
convertible-cabriolet trip. $17

• Clothes on both pages
are from Bergdorf Goodman

METROPOLITAN BLACK

1. BLACK RAYON SHANTUNG

1. BLACK RAYON SHANTUNG for this city-summer dress —and if you've been reading your Vogue, you know what a year this is for shantung. Shop in it, lunch in it, go to work in it—it refuses to wilt. $5.59; Macy's

2. AIRY BLACK MESH, CRISP WHITE PIQUÉ—for a dress that's as cool to wear as it is to look at. Note to career aspirants—employers have an eye for White Touches with black. Duplex rayon mesh dress; $25. Altman

3. BLACK MESH SHIRT-WAIST—combining the down-to-business cut of America's pet uniform; the lightness of air. Paul Sargent design of Stehli's rayon marquisette mesh, with bright-stone studs. $19.95; Marshall Field

4. OPENWORK-EDGED HAT of felt—a hat you'll wear, coolly, with all your town blacks. It weighs almost nothing on your head; shades your face from the sun. Brewster hat; $5. Franklin Simon; Carson Pirie Scott

2. AIRY BLACK MESH, CRISP WHITE PIQUÉ

VOGUE STUDIOS

3. BLACK MESH SHIRT-WAIST DRESS

4. OPENWORK-EDGED BLACK FELT HAT

"THESE 3 WOMEN have as Beautiful Complexions as I have ever seen"— *says Hurrell, Hollywood's famous photographer*

HURRELL, who has photographed many of the most glamorous women in America, says he was tremendously impressed by the lovely complexions of these three society beauties. The striking charm of their skin is not a matter of chance. Naturally beautiful, their skin is made even lovelier by their faithful following of the Pond's Beauty Ritual.

MRS. FRANKLIN D. ROOSEVELT, Jr., looks like a lovely Dresden-china figurine. Since she was in boarding school, she has used Pond's at least twice daily—and her skin is damask fine—soft, smooth.

MRS. WHITNEY BOURNE has the poised beauty of an orchid. Her pink and cream skin is dazzling—rich, vibrant. She has used Pond's since her deb days.

MRS. ANTHONY J. DREXEL, III, is one of Atlanta's loveliest daughters, with great dark eyes and a glorious complexion. For at least seven years she has guarded her exquisite skin with Pond's.

Give YOUR skin THEIR Beauty Care

Beauty-cleansing!

A BEAUTIFYING CLEANSING—with ultra-soft Pond's Cold Cream every night, and for daytime cleansings. You smooth it on, wipe it off with Pond's Tissues. Your skin is freed of dirt and make-up. Apply Pond's Cold Cream again, spank it in well, wipe off. Little dry lines and pore openings show less. Your skin is immaculately clean, soft, supple.

A rousing splash. Make your skin tingle and glow! Splash it with Pond's cooling, astringent Freshener. It takes away oiliness, too.

A NEW LOOK, A NEW FEEL to your skin. Apply the 1-minute Mask—a thick coat of Pond's Vanishing Cream. Wipe off after *1 full minute.* You will hardly believe your eyes. The keratolytic action of Pond's Vanishing Cream has *taken off* countless tiny bits of dried skin that roughened and dulled your complexion. Your skin looks more delicate, clearer—it feels definitely softer. It has a lovely mat finish that takes powder with exquisite smoothness—and holds it for hours.

The 1-minute Mask!

See how YOUR skin responds! And this simple beauty ritual takes only a few moments each day! See your complexion looking more and more radiantly lovely.

SEND TODAY FOR NEW BEAUTY RITUAL KIT

POND'S, Dept. 11-CVF, Clinton, Conn.
I want to follow the same beautifying skin care Mrs. Roosevelt, Mrs. Whitney Bourne and Mrs. Drexel have found so successful. For the enclosed 10¢ (for postage and packing) please send me at once Pond's Special Beauty Ritual Kit, containing Pond's ultra-soft Cold Cream—for cleansing and softening—Pond's Skin Freshener, Pond's Tissues and Pond's Vanishing Cream—for the 1-minute Mask.

Name_____

Address_____ (Offer good in U. S. only)

Send 10¢ for trial size of Liquid Nonspi to The Nonspi Co., Dept. V-2, 115 W. 18th St., N.Y.C.

DISCOVERIES IN BEAUTY

Beauty Under the Sun. As precisely as you match a fabric, or select a colour for living-room walls, you will be able this summer to choose the shade of tan you'd like to be...and then to achieve it. With the help of America's newest sun preparations, you can actually control the changing (or unchanging) colour of your skin-in-the-sun...and with scientific exactness.

All good sun preparations keep you from *burning*, but some—the oils—encourage tanning; while others—the creams and lotions—discourage even that.

If you want complete protection, you might try Barbara Gould "Sun Beauty Cream." It screens out the burning rays of the sun; it has an emollient effect on your skin.

South Seas-Proof. If you're going somewhere so hot you didn't think *anything* could keep you from burning, consider Sutra "Sunfilter Cream," a product which in recent tests prevented sunburn in the South Seas themselves. Further, since where there's heat, there are usually mosquitoes, "Sunfilter Cream" has also been thoughtfully made insect-repellant. (And besides all this, it's nicely scented.)

Another lovely way for you to lie in the sun with impunity is to use Houbigant's "Translucid Sun-Filter Lotion." It has a non-greasy emollient base and is perfumed in the new "Translucid" fragrance. You may also have, in wonderful dark summer colours, a complete Translucid summer make-up.

Dorothy Gray, whose "Sunburn Cream" is an established high-favourite, has two new sun preparations, as well. "Suntan Lotion" is a clear, greaseless, quick-drying liquid, with which you can control or accelerate your tan. "Beach Oil" is for you if it's your design to get frankly brown.

Germaine Monteil's specially tinted products can make your skin seem any colour you like, under the most revealing sunlight. "Tan-Pruf Lotion," a protection against both freckles and sunburn, is light pink and creamy. "Sun Cream" gives you the illusion of being tan, the while it takes special care of sensitive or over-dry skin. "Bronzé Beauty Balm" comes in two different shades of tan.

If the actual putting on of sun preparations has always been a bore or an exasperation to you, you'll welcome Lenthéric's "Nutan," which you may now have with an atomizer top. And it's so fragrant you'll be tempted to use it for eau de Cologne. It is nicely emollient, too, and instant-drying.

Make-Up. It's nice to know, if you hate people ever to see you without make-up, that they needn't, ever, not even while you're swimming. Helena Rubinstein has a complete "Aquacade" water-proof make-up—foundation cream or lotion, compressed face-powder, lipstick, hair lotion, mascara.

Lip-Saver. If you're subject to fever blisters, or would just like to make sure the problem never comes up, try Skol's lipstick, specially designed to protect against such troubles. Elmo's lipsticks, too, contain a special protective ingredient for your lips.

Beauty Before the Camera. Only a comparatively few women in America make their living to-day as photographic models...but thousands and thousands of us are models by avocation. Your husband, your brother, your best beau, grows enthusiastic over a candid camera or a movie one—and, like it or not, you are suddenly the subject of dozens of pictures.

There's no reason why you *shouldn't* like it, if your make-up is carefully chosen and knowledgeably applied...for you can look consistently beautiful, progressively more photogenic. But you must remember that your day-by-day cosmetics are not equal to the unusual exigencies of the camera. Use always a make-up designed specially for photographic purposes.

Pancake Make-Up. Max Factor's famous Panchromatic make-up products were developed especially for the newly-developed Panchromatic film, which is sensitive to all colours.

There are two basic Max Factor foundations: "Satin Smooth Foundation," used chiefly in character make-ups, and "Pancake," for all ordinary film make-ups. "Pancake" comes in a little cake, in eleven different shades, all on the brownish side, since the camera is kinder to brown tones than to red. You put it on with a moist sponge, using cleansing tissue to smooth out streaks.

Shadow your eyelids next, with a thin film of "lining" colour; there are two Pancro shades of this. Then accentuate your eyes with lines drawn with a brown pencil. Do your lips with a brush and any one of the three Pancro Lip Rouges.

Now put on your powder—it comes in eleven colours like Pancake foundation—and use a Max Factor brush to smooth off the surplus. Make up your brows with pencil or mascara, and your lashes with mascara in brown or black. Moisten your lips, rebrush your entire make-up...and you are ready for a beautiful photograph or movie.

Stage and Screen Make-Up. This is the name of the wonderful cosmetic series created by Elizabeth Arden for portrait photography. Stage and Screen Make-up has an extraordinarily light and porous texture, which makes it very easy to apply and very long-and-fresh-remaining.

You may have a Special Camera Kit, containing complete make-up equipment for all black-and-white photography. (And enough for your own ingenious experiments.) There are four foundations, one lip rouge, one lipstick, three "liners," powder and puff, black mascara, brown and black pencil, and a bottle of special make-up remover in the Camera Kit, which costs $3.50.

Powd'r-Base Panchromatic. Hampden has put out a new panchromatic make-up kit that is a joy and a delight, at the incredibly pleasant price of $1.50. In it you get five basic foundation tints, one shadow, one lip rouge and brush to put it on with, one eyebrow pencil, three little boxes of face-powder, and one powder-puff. The foundations and lip rouge and shadow come in little wedge shapes that are marvellously easy to apply and to handle.

"thou art thy mother's glass"

"When I grow up . . ."
"When I grow up . . ."
Listen to the refrain sung by little girls
everywhere. For already your
small daughter lives partly in her future.
She is seeing it in you.
Like an admiring little mirror, she reflects
your slightest word, copies your
walk, your gestures. With shy adoration, she
fingers your gown, the contents
of your jewel-case. Again and again, you
hear her say it—
"When I grow up . . . Mother, I want
to be like you!"
Here is the deepest joy known to the mothers
of daughters: to see the grace, the
poise and secret of gentle womanhood reflected
in them from you. And with these
to pass on to them all that endures of the
beauties that surround you.
Your diamonds, so admired now in their baby
eyes, will flame with this second
brilliance. Each ring, each drop of crystal
light will hold in its eternal
radiance their brightest childhood memories.
Those you select personally should
be chosen, as you know, for fine color,
absence of blemish, and exquisite
deep cutting as well as for size. A trusted
jeweler should be your family
adviser in their choice.

PAINTING BY MARIE LAURENCIN, FROM THE DE BEERS COLLECTION

Current Prices of Unmounted Quality Diamonds. (Exact weights shown are infrequent.) Size alone does not determine values. Purity, color and excellence of cutting affect the price. Many reliable jewelers will arrange payments for fine stones over an extended period.

ONE-HALF CARAT, PRICED BETWEEN $100 AND $250

ONE CARAT, PRICED BETWEEN $325 AND $600

TWO-CARAT STONES, GENERALLY PRICED FROM $900 TO $2000

THREE-CARAT STONES ARE OBTAINABLE FROM $1500

DE BEERS CONSOLIDATED MINES, LTD., AND ASSOCIATED COMPANIES

FOR THAT SUNNY, GOLDEN-GIRL LOOK . . .

Beauty by Du Barry

Gown by Jay Thorpe

Ask the Du Barry beauty advisor at any better cosmetic counter to show you how to use Sun Screen Lotion lightly for a deep tan; generously for a golden tint..... **1.00**

HER SKIN has a golden sunlit glow; her beauty is bright and burnished as high noon. She tans lightly and evenly with creamy Du Barry Sun Screen Lotion . . . its cool fragrant film helps screen out the burning rays of the sun; its satin-smooth texture is the perfect foundation for summer make-up.

She dramatizes her delicately sun-tinted complexion with Du Barry Tropical Powder, warmly golden and so sheer that it lends her skin the transparent, uncoated look that can face the klieg lights of summer sunshine.

Her radiant beauty reflects the fire and flame of Hawaiian prints, of Mexicana play clothes, of gay fiesta colors. She is the golden girl whose summer romance turns into a continued story!

Tropical Powder, large box **2.00.** And to blend with it, the vivid warmth of *Tropical* Rouge and Lipstick, red as hibiscus. Compact Rouge and Lipstick...each **1.00**

Du Barry BEAUTY PREPARATIONS

By Richard Hudnut...Featured in the Hudnut Du Barry *Salon...693 Fifth Avenue...and at better cosmetic counters*

FOR AMATEURS

How Our Photographers Work

ON page 33, you read the high-lights of our photographers' advice to amateurs. Here Vogue's photographers tell you how they work, what equipment they use, and, in some cases, what æsthetic principles they go by.

Continuous requests from readers persuaded us to divulge this information—so here they are, "professional secrets" of our own photographers.

BEATON says: "When I take snapshots, I use Panchromatic film, because it gives more leeway. I use no light meter and trust to luck in my exposures. I have taken so many photographs that by now I know instinctively what gives the correct results."

BRUEHL says: "I use a Rolleiflex or a Century view 8x10 camera, a Carl Zeiss triple convertible Protar lens, and Defender Velour Black paper.

"My studio is equipped with four 5000 watt Fresnels, two 400 watt Fresnels, six baby Fresnels (250 watts), two 5000 watt floodlights, and one 10,000 watt floodlight, used very rarely. I light my pictures piece by piece, controlling the lighting with spotlights. When I am taking dancers or moving figures, I use flash bulbs. My flash bulbs are number 75's set in three-foot reflectors which give an equivalent of 300,000 watts of incandescent light each."

DURST says: "I use a 1928 Kodak camera with a Goerz-Dagor lens, and Kodak supersensitive film. To light full-length photographs, I use a 5000 watt sun-lamp combined with a floodlight, which gives general light without shadows. With this the timing is ¼ second with the shutter stop at F 16 or F 22."

FRISSELL says: "I use four cameras, a Contax, a Speed Graphic and a Rolleiflex for colour and black and white pictures, and a Super Ikonta B for black and white pictures only. My photographs are taken on Eastman Panatomic film or on Agfa Superpan film and developed in 'Micrograin 85' developer. The paper used for enlarging is either Defender Illustro or Agfa Brovira with Thiocarbamide Toning."

HORST says: "I have always tried to make the idea I want to put across more important than my technique. A photograph that makes you too conscious of its technical points is bad. No matter what the subject of a picture, it is always more important than a demonstration of photographic skill.

"On indoor studio work, I use very little light except when I want an exceptionally clear picture. Photographic quality never depends on how many or what kinds of light you use, but only on how the lights are placed. Outdoors, I use the longest exposure possible and close down my shutter stop."

KARGER says: "I use two of the popular candid cameras, Contax and Rolleiflex. These two types of midget cameras are the most suitable in catching the unconventional attitude.

"I avoid flash bulbs, except when absolutely necessary. When I do use them, I try to set off more than one flash bulb at one time to avoid flat lighting. As for film, I find that the fastest available panchromatic negative material, if developed properly, comes out in grainless negatives that can easily be enlarged to any size."

LOHSE says: "Of the six different cameras I use for my work, these three are my favorites: a Zeiss Super Ikonta B, a Rolleiflex, and a Contax. The lenses in the first two are Zeiss Tessars F 2.8 and F 3.5. I carry three lenses for the Contax, but use mostly a Sonnar F 1.5.

"I prefer Agfa Superpan film and Agfa Brovira paper. All my negatives are desensitized with Pinachryptol green, and all developing is done by inspection. For this, an adaptation of 'Edwal 12' is used. Paper is developed in 'Agfa B5'.

"I very seldom work in a studio, but do much work on indoor location. Though I sometimes use photoflood lighting equipment, I most often depend on synchronized flashes (Kalart synchronizer), and, when possible, two or more flashes to each shot; speed 1/100 to 1/500 second; apertures (according to distance of lights) F 8 to F 16."

NYHOLM says: "I use an Eastman camera, view 8x10 with a 9x13 Zeiss lens which is 20 years old; I never use a wide-angle lens. My pictures are taken on panchromatic film when I am taking portraits; on orthochromatic film when making still lifes. They are printed on Haloid industrial paper, developed in an Eastman formula with changing soda contents.

"When I am photographing outside, I use no more than 2000 watts for lighting, if photographing indoors, no more than 10,000 watts."

RAWLINGS says: "Outside the studio, I use a Rolleiflex or a Graflex camera; in studio work I use an Eastman Portrait camera. In the Graflex I use an 8-inch lens, and in the Eastman camera a 14-inch Goerz-Dagor lens.

"In studio work, I set my shutter stop at F 16 or F 22. I use three lamps, sometimes four: a backlight, 1000 watts, a toplight, 500 or 1000 watts, a cross front spot, 1500 watts, and a front general flood, 1000 watts."

SCHALL says: "I use a Rolleiflex or a Leica camera with an F 3.5 or 1.2 lens. I use Kodak or Agfa film, and Kodak, Wellington or Gevaert paper.

"Each time I take a picture I feel that I am facing a whole new situation. Outdoors, I have only one definite idea—to give the maximum sensation of 'life' in snapshots."

STEICHEN says: "If the average photographer could divert his interest in types of cameras, lenses, lights, etc., to *what* he photographs and *why* he photographs it, the world would be filled with good photographers.

"Making better pictures begins with learning to see things as they are, instead of how you would like them to be, then developing speed while photographing so as to be ready to press the button when your subject matter looks right to you. You stand a much better chance of working in an understanding manner in surroundings familiar and close to you, rather than by chasing rainbows all over the place."

Here, at this Magnificent Hotel . . . A Feast of Vacation Variety

Pine-scented bridle paths will draw you on . . . to ride for miles above the silvery St. Lawrence. In tonic, pollen-free air, tennis takes on a tournament edge . . . golf is a sportier game—and an unforgettable scenic thrill! Every mood finds happy fulfilment here...the outdoor pool is gay with music... the terraced lawns are perfect for repose. You'll like the food . . . the people you meet . . . the brilliant, cool Casino nights. Come, discover the Manoir's vacation magic. Drive up...on fine roads...take the train, or combine it with the delightful St. Lawrence route.

From $8 per day, room with bath and meals. Apply to Myron H. Wooliey Manager, Murray Bay, Quebec, or Canada Steamship Lines offices in principal cities, or your Travel Agent.

Opens June 25

Luigi Romanelli's Famous Orchestra

No passports are required and favorable exchange means your dollar buys more.

A DIVISION OF CANADA STEAMSHIP LINES

PIONEER IN MODERN PHOTOGRAPHY

(Continued from page 30)

now a photographer of great decorative ingenuity; Charles Sheeler, a painter of renown; Lusha Nelson, a young master who was reaching the acme of his art when death cut short his labours; Rawlings, a young American who worked on Vogue's London staff, after he had struggled for a long period as a decorator of store windows. Vogue's other stars, all of them men of the highest order of taste, have included such well-known men as Peter Nyholm; André Durst, George Karger, and Roger Schall. It may truthfully be said that practically all the portrait photographers who, in the past twenty-five years, have achieved the highest measure of renown in America have been, at some time, on the Condé Nast staff or contributed largely to its publications.

It should perhaps be restated that these men all began in other occupations than photography. Mr. Nast looked more to such groups, than to the avowed professionals, for the most promising practitioners—in the long run.

It can also be claimed that while, in the Vogue Studios, many novices are tried out—some retained and some not—the fledglings who have for various reasons left have not subsequently made great names for themselves. It is true, too, that during the past ten years or so only one conspicuous photographer of portraits and fashions has appeared in the periodicals outside of the Vogue orbit. That artist was Louise Dahl Wolfe. But, even in her case it may be remembered that one of her earliest and most conspicuous negatives —The Bijou Theatre—first appeared in Vanity Fair.

And, again, though they were not employed as staff artists, masters like Alfred Stieglitz, Clarence White, and Gertrude Käsebier in the early days contributed outstanding prints to Vanity Fair. Another past benefactor was Arnold Genthe who, in 1925, accorded Vanity Fair the privilege of publishing a full-page portrait of great historical importance. It was the first image to be made in America of a Miss Gustaffson, a lady who, in pursuit of a career in the films, had arrived in New York from Sweden and—with the thought of titular brevity in mind—had changed her name to Garbo. And what a memorable, what an altogether extraordinary model Miss Garbo was.

The Question of Models

With respect to this same matter of models, it is undeniable that Vogue has been able to maintain extraordinarily high standards of beauty in its subjects, though the women of to-day, particularly those on the stage, are probably not comparable to those of twenty-five years ago. As proof of this contention, it is only necessary to recall that, in 1913, when Baron de Meyer first joined Vogue, the theatrical figures who were available to Vogue and Vanity Fair included such impeccable models as Marie Doro, Ina Claire, Lina Cavalieri, Elsie Ferguson, Mary Pickford, Jeanne Eagels, Geraldine Farrar, "Dolores,"—glory of The Follies—and Irene Castle. Since Lillie Langtry's first visit to America, no woman has been comparable to Irene Castle as a photographic model. I remember that Ira Hill alone printed up more than three thousand photographs of her. Of those I must personally have passed on a thousand without remembering a real failure among them. Photogenically, she was in a class by herself, because her body, arms, neck, and legs, while indubitably delicate, were at the same time cylinders of the most perfect order of roundness. She was, of all the women I have known, the most perfect example of the *fausse maigre.*

But while the models in that pre-war period were of a superlative order, they were, as a rule, photographed with little originality or distinction. Photographers, in those days, were really more commercially than æsthetically minded. Sitters, too, particularly those on the stage, were then unwilling to cooperate in planning or holding sensibly organized sittings, insisting that portraits of them must be made in their theatre dressing-rooms. But there was a third tragedy! The backgrounds and accessories were of a most banal and baleful order. Furthermore, it was impossible to improve such décors, as the photographers themselves seemed unwilling to accept the suggestions offered them by the editors.

The Matter of Costs

A word should, perhaps, be said concerning the vulgar subject of costs, and the manner in which they have mounted, progressively, over the years. So little was photography thought to be an art in 1913—when Nast made his contract with Baron de Meyer, then a photographer of world renown—that he was able to secure his exclusive services for $100 a week; for which the Baron sometimes contributed as many as four elaborate photographs to a single issue.

Again, in 1913, Vogue made no use whatever of colour photographs. To-day its pages are alive with them, notwithstanding the fact that $800 must be spent before the presses start printing a single such illustration.

In 1914, Vogue had no photographic studio of its own. In 1916 it established one. But, to-day, it maintains in New York a thoroughly equipped establishment requiring the services of seventeen people, as well as an elaborate studio in London; and one in Paris—that is, before 1940.

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

PIONEER IN MODERN PHOTOGRAPHY

Before 1914, the routine of an editor—and I was one of them—was to accept, without paying for them, the photographs sent in by the press agents (in the theatre, opera, sport, ballet, business, et cetera); or else, after visiting the best Fifth Avenue photographers—firms like Davis & Sanford, Aimé Dupont, Sarony, Alman, Bradley, Mishkin, Hollinger, and Ira Hill—to buy prints, from their more recent sittings, at the rate of four dollars each. But, to-day, the Condé Nast periodicals spend $200,000 a year on their photographs, not including their staff of art editors, or the high costs of engraving.

Again, before 1913, the accredited photographers on Fifth Avenue charged only $15 to $50 for a sitting, including a dozen prints; whereas, one of Vogue's photographers, not long ago, received $1,000 for a single sitting.

A Vogue Fashion Sitting

Readers, by referring to the photograph on page 18 of this issue, may envisage a few of the tumults and excitements of a typical Vogue fashion sitting. But the picture in reality conveys only a partial idea of the conflicting and diabolical happenings that are inevitable at such sittings.

In these baffling séances there is, to begin with, a great company of studio assistants who exhibit all the alacrity and agitation of a Hook-and-Ladder Company at a four-alarm fire. But the sitting is actually hatched at a conference of some twenty or more Vogue editors, who decide what particular fashion trend will warrant a colour page in Vogue. They also decide where the dresses are to be obtained, how many of them are to be shown, in what surroundings, what models to choose, and what photographer to entrust with the task.

In the little idyl seen in this issue, the main object is to show summer evening dresses, in a garden atmosphere; a garden, of necessity, indoors. Steichen has been selected as the leader to conduct the imbroglio. The model editor has presented the fashion editors with a selected list of the most celebrated names in modeldom. From that list, two young women are to be the actual stars of the show.

The manager of the studio has attended to the matter of decorations and scenery. Flowers have been ordered; and a garden bench borrowed from a decorator. The electricians have organized their set-up of lights—35,000 watts, or enough to light a small county fair. Finally, the models, their hair done, their nails just the right shade, their make-up blended, and their gowns fitted, are ready for action. So are the army of studio participants—manager, dressing-room superintendent, model supervisor, three photographic assistants, two electricians, a property man, and darkroom assistant. Also a jeweller with $100,000 worth of jewellery guarded by a detective; the editor in charge, the hair-dresser, beauty editor, make-up man, and a few unidentified messenger boys, who, when properly bribed, dash out for sandwiches, Scotch, soda, cigarettes, and aspirin.

The zero-hour has arrived. A direct magnetic contact has been established between the photographer and the models. They are, at last, en rapport. They seem to be the only human agencies that matter. But, in truth, a sitting depends very much on teamwork. Thirty or more people must contribute to it, directly and with unity. The photographer then takes a shot from here, and another from there.

To compose a colour picture with an arresting pattern and a pleasant quality; to take numberless exposures of it with different groupings and different lights, is an exhausting, but exciting task. Twenty or thirty photographs are taken, with various changes in posing; with substitute models and alternating dresses. Everything is done to insure the cooperation of that great essential—Luck!

The Migrations of a Fashion Photo

When the sitting has been finished, the plates are unloaded from their holders, and packed and air-mailed to the Eastman developing plant in Rochester. In the laboratory there, the plates are immersed and dried out seven times, finally emerging in their full glory of colour. The plates are air-mailed to the studio, and from there sent to Vogue's editorial offices. A meeting is called at which the editor-in-chief, managing editor, fashion editor, and art director are present. Out of the thirty pictures, one is finally chosen for publication. Layouts are then made, after cropping all the photostats of the picture in various ways, arranging the type matter in different fonts and using the pictures in a variety of sizes. The best layout is finally selected, approved by the editors, and, praise be to Allah, sent to the engravers.

What happens to it in the Condé Nast engraving plant, or at the Condé Nast printing press in Greenwich, would take volumes to describe. After the engravers and printers have finished with it, the picture appears—at very long last—in Vogue, just as you see it on page 18.

It might, perhaps, be added that, in such sittings, everything seems to have been thought of. Actually, one exigency is always overlooked. No one ever thinks of providing a stimulant for the Publisher when he sees the bill for the sitting.

FOR YOU WHO HAVE MORE TASTE THAN MONEY

Don't miss the midsummer fashions coming in July 1st Vogue. You'll see "Town-into-Country" and "Summer-into-Autumn" clothes that are gilt-edged investments . . . plus a fresh crop of Vogue's famous Under-Twenty Fashions.

July 1 VOGUE, "Women in Defense" Issue, On Sale June 26

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AIDS TO LOVELINESS

At good cosmetic counters everywhere: Botany Lanolin Triple-Action Cream... cleanses, lubricates, protects... $1 and $1.75. Botany Lanolin Formula 70... ideal night or massage cream for dry skins... $1.25 and $2. Botany Lanolin Super-fatted Soap... 3 cakes for 50c. Botany Pure Lanolin... in tubes... 25c.

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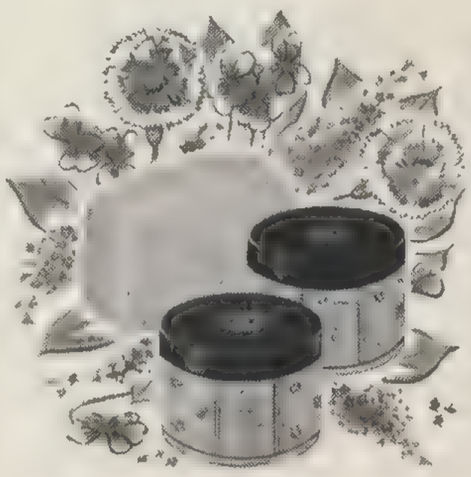

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THE FIGHTING PHOTO-SECESSION

(Continued from page 22)

at the time of this first secession exhibition were, besides Alfred Stieglitz, Clarence White, Gertrude Käsebier, Joseph Keiley, F. Holland Day, Frank Eugene, and myself. Of these, I believe only Stieglitz and I are still living. Others whose work I remember as having certain distinctive, vital, or sensitive qualities were Alice Boughton, A. L. Coburn, Matilde Weil, William Dyer, Eva Watson Schutze, Helen Lohman, Sarah Sears, Mary Devens, and C. Yarnall Abbott. Joseph Keiley was not only an ace photographer, he was also the first one of the group to join forces with Stieglitz. He was a poet and a dreamer and by profession a lawyer. Some of his photographs are among the most remarkable images produced at that time. He produced these prints by arbitrarily and locally applying the developer with a brush. Heads and landscapes made by this technique produce a strange and baffling organization of form dimensions not unlike those later painted by Cézanne, or the early Chinese painters.

Four Secessionists

F. Holland Day was an invited exhibitor in this 1902 exhibition. He was a partner in the book publishing firm of Copeland and Day, who specialized in finely made books. He made a signal contribution to the fame of American Photography by taking a collection of American photographs to Europe in 1900 and exhibiting them in London and in Paris as the work of F. Holland Day and of the New American School of Photography. Most of the leading photographers were represented in these shows, which let loose a hullabaloo of cheers and catcalls.

Day's early photography ran to mysticism and symbolism; after his London and Paris experience, he began a remarkable series of portraits, making large heads, the face occupying the entire print.

During the first part of his photographic career, Clarence White supported his family by working in a grocery store at Newark, Ohio. He spent his Sundays and holidays in making photographs that are among the finest achievements of the period. His poetic vision and sensitive intuitions produced images that insinuate themselves deeply into one's consciousness. As a teacher, he has inspired a number of the most outstanding younger photographers of to-day.

Gertrude Käsebier became the foremost professional portrait photographer of her time. Her splendid portraits are the precious possessions and heirlooms of many families and homes. Hers was the first studio to drop the flapdoodle of painted drops, urns, and what-not; she concentrated on people as human beings, and her warm, vibrant, and colourful personality stood her in good stead in clearing away the camera shyness of any of her sitters.

Frank Eugene drifted from painting into photography. A robust, bubbling enthusiast, he seemed to see only what he wanted to see when he was photographing, anything else that intruded itself into the picture was later turned into an asset by the free and skilful use of lines made with an etching needle on his negatives.

Most of us have long since learned how stupid were any and all of our various early efforts to alter the normal appearance and qualities of a photograph by any hand manipulation or otherwise. Every individual Photo-Secessionist at one time or another indulged in such vagaries as are inherent in the gum-bichromate process, brush-developed platinum, and out of focus and soft focus lens effects, and all had to face the very dubious praise: "How marvellous—it looks like a painting."

Now this "looks like a painting" praise or criticism goes much deeper than the business and artifice of tricky manipulation. There is the background of several centuries wherein all images were produced by painting and sculpture, and there are the art precepts and preachments of our school-days. These are influences that make it difficult to fully comprehend the demands of this fundamentally new medium and the necessity of retraining our seeing and its related thinking.

The Photo-Secession was clearly a movement dominated by the painting concept of photography, at a time when the Royal Academy and French Salon painting had become painfully photographic.

The application of Chevreuil's and Root's theories of light and colour by some of the impressionists brought painting still closer to photography. When French amateur photographers made auto-chrome colour photographs over the same territory that Pissarro had painted, it became a question of whether the Pissarro paintings looked like auto-chrome colour plates or whether the colour plates looked like Pissarro's.

The famous "291"

By 1908, the Photo-Secession galleries began to be known as "291," and paintings, drawings, and sculpture replaced photographs on the walls. Here in 1908, the first American exhibition of Matisse was shown, then came Marin, Cézanne, O'Keeffe, Picasso, and others. Gertrude Stein, in an article in Vanity Fair, wrote this about those 1906 days: "In those early days, a photographer came to Paris and knew us all. He was Steichen. He had been one of Stieglitz's men and came over excited about photography. Pretty soon he decided that ordinary painting did not interest him; one could do all that with photography. That is to say, that the photographs of pictures looked just like photographs of real landscapes or of still lifes if they were good pictures. There must be something else, and so he became very interested in modern painting and was one of those who told Stieglitz and the rest of them all about it."

Those were our fighting days:

In 1902, we were fighting for the recognition of photography as a fine art.

In 1908, we were fighting for the recognition of Art that was not photographic.

Out of all this work and struggle, and out of deep faith and belief, have come many clarifications.

CONVERSATION ABOUT DECORATION

(Continued from page 36)

chosen had evenly-spaced bouquets of roses, so that each scallop of the valance circled a bouquet.

Rose-pink awning-cloth covered the chairs and a long sofa. To flank the sofa, she used lamp-tables of gilt iron with two glass shelves (costing $38). To screen the doors to the hall and the dining-room, she used four-fold screens of natural-coloured matting ($12 each). Straw matting made the rug. Over the sofa was hung a mirror, the broad frame of which was papered with the same rose wall-paper. Over the mantel was hung a modern print of Cézanne's famous "Bouquet." You never saw a prettier room at any price.

Calcimine is cheap and easily applied. And it will cheer up the grimmest room, if your landlord will permit. You can apply it over wall-paper, if you don't wish to go to the expense of having the old paper removed. A brilliant grass-green calcimine was recently used to paint the old embossed wall-paper of a gloomy country room. The rococo design showed through the soft paint, giving an interesting modern effect. Bright yellow sateen was used for slip-covers—giving the room the clarity it sorely needed. All the steel engravings and dark paintings that hung from long wires on the picture rail were banished to the attic—the calcimine covered the telltale marks.

The Victorian dining-room was whitewashed, and two big Dufy prints hung on the walls. The black walnut chairs were relegated to the attic, and comfortable bamboo chairs were given seat-cushions in the Dufy colours: grass-green, pinky-red, bright yellow, and bright blue. Yellow oilcloth made a cover for the walnut dining-table.

Last summer an empty bedroom in a large New Jersey house was to be refurnished on condition that the furniture from the attic be used—and the least expensive materials. The attic divulged one of those huge sets—about a dozen pieces—of Empire furniture, heavily ornate with ormolu, covered with yellow brocade. With the headboards of two beds, they made one bed; and chose a chest of drawers, dressing-table, bedside-table, and four armchairs. The floor was painted a bright strong blue, cut into squares with two-inch stripes in rose-red. In the centre of each square was stenciled a white bee or star. Curtains were made of white voile; valances and a hanging behind the bed of deep rose-red and white striped awning cloth. Plain rose-red material covered the chairs, and a large sofa was slip-covered in the rose-red and white stripe.

If you are lucky enough to take over an old family house, you may have permission to wield a paint-brush and make the house really your own. Mrs. Stephen Sanford tells with glee of making over a family house. "I used the heavy oak furniture that my husband's grandfather had had especially carved in Brussels in the early nineteenth century. I had the dining-room set pickled, and put black lacquer on the top of the dining-room table and sideboard. I painted a bedroom set dead-white, painted the side walls blue, and put a large blue rug on the floor. For relief, I used citron-yellow and white striped material on chairs.

"I built the drawing-room around two paintings that Simon Elwes did of my husband and myself—using one of the colours from the paintings for the walls. Another picture he did of me (this one hangs in the dining-room) suggested a colour note for the pickled furniture. I covered four chairs with the same fabric which made the skirt that I wore in the painting—a blue-and-beige stripe."

While many of the foregoing ideas can be adapted for a town apartment, here are still other ways to abolish the closed-window, drawn-curtain winter luxury of your town flat and establish an airy atmosphere.

You can send your rugs and curtains to a cleaner who will store them for you all summer. This will give an open, spacious quality to your rooms, which you can exaggerate by packing away bric-à-brac and small, useless tables. You can leave your floors bare or scatter over them old-fashioned straw matting, which looks so clean and smells so sweet. You buy a bolt of the matting, sew the lengths together into large rugs, and bind them with bright carpet binding. Or buy grass-green straw rugs or plaid tropical ones.

Flowers are too expensive in New York to be counted on as decoration, but masses of green leaves cost little and look cool and decorative. Pots of geraniums or pink begonias—they take little money and less care—can be very effective if used in a huddle. Bank them together, don't scatter them in meagre dabs.

One of my friends who uses her air-cooled St. Regis apartment all year round has four sets of slip-covers and curtains—for spring, summer, autumn, and winter. She didn't take this extravagant step at one time; she built up the four sets over a period of years. For spring, she uses a soft green chintz printed with black-green leaves and pink and white camellias. For summer, dead-white chintz printed with pine branches. For autumn, curtains of chintz with red and yellow leaves, covers of plaid tweed. When winter comes, her yellow brocade covers and yellow curtains come back.

18 WAYS FOR WOMEN TO AID IN U. S. DEFENSE

July 1 Vogue outlines 18 different skills which will be urgently required in the National Defense Program . . . and tells you how to prepare yourself for your share in the work. This is only part of Vogue's wide-angled picture of the rôle women will be called on to take in American defense.

July 1 VOGUE, "Women in Defense" Issue, On Sale June 26

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Address_____

City_____ State_____

(If you live in Canada, write Lady Esther, Toronto, Ont.)

RAPHAELS WITHOUT HANDS

(Continued from page 19)

in his dioramas as natural as life. The little "fixed images" of real life that his silvered plates miraculously preserved were to him not merely mechanical records, but works of Art—the same kind of realistic, true-to-the-last-detail art that he so painstakingly produced by hand.

Daguerre was only one of some ten inventors who claimed the honour of inventing photography, and thus liberating the artist from the hardships of manual painting—which only proves that the world was ready for mechanical art. The urge to create mechanical pictures was due to the deep social changes which took place in the post-Napoleonic world. The new ruler—the people—felt the need for self-perpetuation, for monuments to transfer its glory to posterity. Portrait painting was a process too slow and too limited in the number of copies to be of much use to the worthy citizens who wanted their features immortalized. Mechanical pictures accorded to anyone the privilege formerly limited only to the filthy aristocrats.

Lithography, also a child of the nineteenth century, was another invention admirably designed to fill the needs of the new ruling class. It offered sheet music and pictures to frame for every burgher's home, thus placing them on an equal social level with ducal palaces. And, just about that time, restaurants took fine cooking out of palace kitchens and spread out the delights of gourmandise in front of the people, who were just learning to enjoy the good things of life; perhaps this is why most people in the early photographs are so comfortably fat.

King Louis-Philippe's photographer

The stodgy portraits of the triumphant tradesmen have, of course, their ridiculous side, but basically they represent something much more important than the vanity of the middle classes. They represent the progress of democracy. Photography was invented just about the time in France when democracy finally reached a comfortable, respectable, and secure position. King Louis-Philippe called himself the "citizen-king" and carried an umbrella instead of a sword. The invention of photography impressed him as much as it did his fellow citizens. He bought the process from Daguerre and in a truly democratic fashion made it available, free of charge, to all the world at large as a gesture of good-will. In a fashion even more democratic, he stopped the Army parade which he was leading on horseback through the Champs-Élysées, dismounted, and went upstairs to a photographic studio to have his picture taken, while his horse and his Army waited for him downstairs with bands playing and flags waving.

One is tempted to see the American influence in this campaign gesture: King Louis-Philippe of Orleans spent two years in Philadelphia as an exile, and it is conceivable that he learned there how to win hearts and votes in a democracy.

Just a few years before this memorable occasion, Samuel F. B. Morse, President of the National Academy of Design, Professor in New York University, a painter of note, and the inventor of the Electromagnetic Telegraph, was visiting Paris. While there, he heard about Daguerre and his invention, then a secret and jealously guarded process. Mr. Morse possessed just the right combination of scientific curiosity, with an urge to make pictures, that made him intensely interested in Daguerre. He managed to meet the heroic painter-inventor, showed him the Electromagnetic Telegraph, and was one of the first to see the actual pictures taken by Daguerre.

He saw the unlimited possibilities that the process for the mass production of art would have in his own young and growing country. He tried to persuade Daguerre to come to America for a six-month exhibition; as soon as Daguerre's invention was published in 1839, he set up a commercial daguerreotype studio in New York. Ten years later, thousands of daguerreotypers were busily photographing hundreds of thousands of American citizens.

American photography followed the general pattern photography followed throughout the world. At the beginning, photography was a simplified, mechanical process of the mass production of portraits for the middle classes. It was exercised in its early days by artists with scientific leanings or by scientists with artistic propensities. To them, photography was really art, miraculously achieved "without hands," and they instinctively made their pictures look like the serene, beautifully composed portraits of the period.

The Professional Start

As time went on, however, photography passed into the hands of professional photographers. They were business men, mechanical portrait makers who cared and knew little about art, in spite of the fact that they continued to surround themselves by the paraphernalia and attributes of "real" artists. Their studios were cluttered with Egyptian mummies, Spanish shawls, suits of armor, and exotic pottery. They wore velvet jackets, flowing ties, and berets—but there was no divine spark in their photographs. Everything was stereotyped. You could have had your picture taken sitting on a park bench or in front of a painted backdrop with clouds or perhaps against a rustic fence with fake snowflakes falling over you. The beautiful, classic simplicity of the early work was forgotten, and replaced by a cluttered up messiness—an attitude which prevailed at that time in decoration.

On top of this, the retouching of photographs was discovered to be a boon to portrait makers. Retouching was praised as the final achievement in photography which liberated the artist not only from manual work, but even from the necessity of reproducing the features of his sitter. The operator could give a sitter a new and better face, if he chose. The lifeless over-retouched "cabinet picture" photography was wiped out by a movement called Photo-Secession. Photo-Seces-

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RAPHAELS WITHOUT HANDS

sion is one of the greatest contributions that America made to the cause of photography.

However, art movements have their own fates just like books. Photo-Secession started as Art and ended by becoming arty. Pictorial Photography is a direct, although perhaps not particularly interesting, descendant of the Secessionists. The pseudo-artists of the 'Nineties retouched their sitters' faces, to bring out "the ideal Beauty"; the pictorialists, in spite of their professed worship of Truth, retouched their photographs to enhance the "Art Quality" and to make them look like etchings, crayons—anything but photographs.

The degeneration of pictorial photography into a series of sugary post-cards caused another explosion, just after the first World War. At that time, painting, architecture, and decoration were given a face-lifting by the so-called Moderns. Photography, treated the same way, was called Modernistic (a horrid word) photography. It was young in 1922 and begins to show the first signs of senility now. The moderns abolished retouching altogether, and discovered new beauty in the sharp, precise, microscopic detail of an unadulterated photograph. Some say that aerial photography, first used in the Great War, was their starting-point; also the pictures of industrial subjects and machines which were so much in keeping with the teachings of the school of "Functional Beauty." Modern photography was another contribution of America to photographic history; even the Germans, who are generally credited with its success, admit this.

Both Photo-Secession and Modern Photography could perhaps be dismissed by socially-conscious people as trends in the realm of pure art, limited to the small élite and affecting the lives of people but very little. There are, however, two other developments in the history of American photography which are of such sociological significance that American life to-day would not be conceivable without them. One is Amateur Photography; the other is Commercial Photography.

Amateur Photography became possible only after the invention in America in 1889 of flexible photographic film and the Kodak. In fifty years, amateur photography in U. S. A. grew to astonishing proportions. This year of grace is going to be, according to people who know these things, the biggest year amateur photography ever had. The 1,940,000 soldiers in the U. S. armed forces have left at home 7,760,000 parents, brothers, sisters, wives, sweethearts; and "these persons," say the experts, "are unusually interested in pictures of each other." As it is, even now, 19,000,000 cameras are being used in the U. S. A. 18,000,000 families have cameras—or over 50% of all U. S. families. 600,000,000 amateur snapshots are taken every year. Thus over $100,000,000 is spent yearly on the pictures of the people, for the people, by the people.

American commercial photography, used in advertisements, in magazines, books, or any other kind of printed matter, is another tremendous factor not only in national economy, but in Art as well.

American methods of reproduction and printing for the masses are immensely superior to the European. Only on this continent does the work of photographers reach the audience in reproductions which are close enough to the original print to convey a precise idea of what the artist tried to achieve. These millions of photographs, multiplied by millions of copies of magazines, are the daily æsthetic diet of an American who is too busy to go to exhibitions and museums; they have formed his taste, educated his eye, broadened his "visual culture."

They are his Art, whether he knows it or not.

"HISTORY AMERICAN PHOTOGRAPHY"

Sources of photographs shown on pages 20, 21

1839. View from U. S. Mint, Phila., by Joseph Saxton. ("Photography and the American Scene," by Robert Taft)

1840. Miss Dorothy Draper, by John W. Draper. (From "Photography and the American Scene," by Robert Taft)

1846. General Wool, by unknown daguerreotypist. (From the collection of H. Armour Smith, Yonkers, New York)

1848. L. J. M. Daguerre, by Charles R. Meade. (From the United States Museum, Washington, D. C.)

1849. Unknown Woman, by the Langenheim Brothers. (From a photograph of the original by Gladys Müller for the Franklin Institute, Philadelphia)

1851. Daniel Webster, by Southworth and Hawes. (Metropolitan Museum, N. Y.)

1857. Charles Fredericks' Studio, Broadway, New York. (From The Museum of Modern Art, New York)

1862. Gwine to de Field, by Henry P. Moore. (From the Metropolitan Museum, N. Y.)

1862. President Lincoln Visits Army of the Potomac Headquarters, by Matthew Brady. (From "Abraham Lincoln, The War Years," by Carl Sandburg)

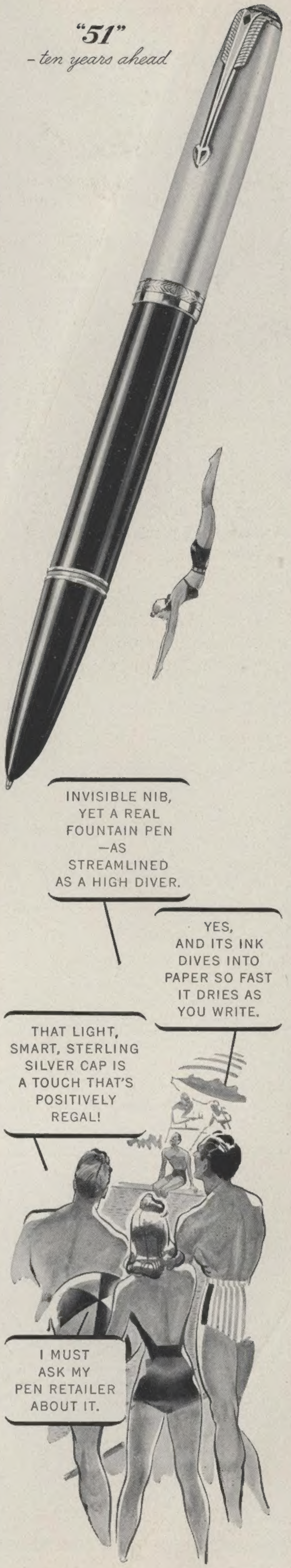
1865. The Ruins of Main Street, Richmond, Virginia, by Levy and Cohen. (From The Metropolitan Museum of Art, New York)

1873. Peah (Tush-a-qui-not), by W. H. Jackson. (From W. H. Jackson, N. Y.)

1885. Martina Gilder Puron, by George C. Cox. (From the personal collection of Miss Rosamond Gilder)

1890's. Rebecca, by Mora; Edwin Booth, by Sarony; Etelka Gerster, by Mora. (All from the Museum of the City of New York)

"51"
– ten years ahead



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FOR AMATEURS

Technical information on photographs in this issue

FOR the sake of professional and amateur camera addicts, here is technical information regarding the photographs in this issue.

The cover by Toni Frissell was made in Florida on 3¼ x 4¼ Kodachrome film with a Speed Graphic camera, using a Tessar F 4.5 lens, with 1/50 second exposure at F 5.6.

Page 18. The frontispiece by Edward Steichen was made in the Vogue Studio. An Eastman studio camera was used, with 8x10 Kodachrome, a 12-inch Goerz-Dagor lens and Compur shutter, F 6.8. The exposure was two seconds at F 32. About 16,000 watts of light were used in two groups, one illuminating the stage on which the models stood, the other illuminating the studio staff. The models are Miss Maurine Zollman and Miss Susann Shaw.

Page 23. Alfred Stieglitz's portrait of Georgia O'Keeffe was taken with a landscape 8x10 camera, 10¾ Goerz-Dagor lens, on Panchromatic film. The back combination was used, stopped down to the smallest possible aperture; the exposure lasted a full minute. The print was made on Artura, an Eastman paper now obsolete. The picture was taken outdoors and was not retouched.

Page 24. Clarence White's "Woman with Statue" was taken with a Century view 6½x8½ camera with Pinkerman Smith lens and Orthol plates. It was printed on platinum paper. White used fairly long exposures, from one second to five or ten seconds, ordinarily with F 16 or F 22. Daylight only was used.

Frank Eugene's "Lady" was a daylight studio picture made with a view camera, printed in gum platinum process.

F. Holland Day's "Ebony and Ivory" followed the same technique.

Page 25. Gertrude Käsebier's "Mother and Child" was taken indoors with a slightly soft lens, using an Orthol plate, about 5 seconds' exposure.

These four Photo-Secessionist photographers used various types of Pyro developer and an Azo developer now called Rodinol. They developed by inspection.

Page 26. Edward Steichen's picture of Isadora Duncan at the Acropolis is described in the caption, page 27.

Page 31. Baron de Meyer's picture of a wedding dress was made in his own studio. He used plates rather than films, and extra long exposures, often over two minutes. His most characteristic effect was his spot-lighting, with a floodlight in back of the figures.

Page 32. Cecil Beaton's portrait of Edith Sitwell was taken with a Rolleiflex camera.

Page 37. John Rawlings' portrait of Brenda Frazier was made at the Vogue Studio with Eastman Kodachrome 8x10 film, a 14-inch Goerz-Dagor lens, and Compur shutter F 6.8. 7000 watts of light were used and the exposure was one second at F 16.

Page 38. Horst's portrait of Loretta Young was made in the Vogue Studio on 8x10 Kodachrome film, with about 6000 watts of spot-lighting. The lens was a 14-inch Goerz-Dagor, F 6.8, with a Compur shutter, aperture 22, exposure 3 seconds.

Page 42. Horst's fashion picture was made with Eastman Supersensitive Panchromatic film, 8x10, Goerz-Dagor lens, F 6.8, Compur shutter, exposure two seconds at F 22, about 7000 watts of lighting, using floods and spots. Developed in Pyro ABC, 10½ minutes, printed on Azo F paper.

Page 43. Toni Frissell's candid photograph of the same models, same dresses, was taken with a Rolleiflex camera, Zeiss Tessar F 3.5 lens with K 2 filter. The exposure, 1/100 second at F 5.6. It was developed in "Micrograin 85" and printed on Defender Illustro paper.

Pages 44 and 45. Donald Honeyman's pictures of exercises were made with a Rolleiflex camera, Tessar 3.5 lens, Agfa Superpan Press film, exposure 1/50 second at F 8. Two spots and one flood were used, and a total of 12,000 watts. Developer was Edwal Super, 65 degrees, 12 minutes; enlargement was made on Agfa Brovira glossy.

Page 47. John Rawlings' colour fashion picture was made in the Vogue Studio on Eastman Kodachrome 8x10, Goerz-Dagor 14-inch lens, F 6.8, Compur shutter, aperture F 22, 1½ seconds' exposure, 17,000 watts of light. The model is Andrée Lorain.

Page 48. Anton Bruehl's colour picture of the "Diamond Horseshoe" was made on location with a Century view camera on 8x10 Kodachrome. The lens was a Zeiss Protar, the exposure 1/35 second. Fifteen large flash bulbs provided the lighting.

Pages 52 and 53. John Rawlings' black and white fashion pictures were made on location with a Goerz-Dagor 12-inch lens, F 6.8, the film was 8x10 Eastman Supersensitive Panchromatic. 3000 watts of light were used with 3 seconds' exposure at F 32. The developer was Pyro ABC, 65 degrees, 10½ minutes, printed on Eastman Azo F paper.

Pages 56 and 57. Horst's pictures of hostess gowns were made in the Vogue Studio. Lens, Goerz-Dagor, 14-inch, F 6.8, Compur shutter, Eastman Supersensitive Panchromatic film, 8x10, 10,000 watts of light. Exposure 2 seconds at F 22, developed with Pyro ABC, 65 degrees, 10½ minutes. Printed on Eastman Azo F.

Page 66. Donald Honeyman's and Glenn Green's fashion pictures were taken with an Eastman studio camera on 8x10 films using a Goerz-Dagor 14-inch lens, F 6.8, lens aperture two seconds at F 22, using 7000 watts of light. Developed in Pyro ABC, 65 degrees, 10½ minutes, printed on Azo F.

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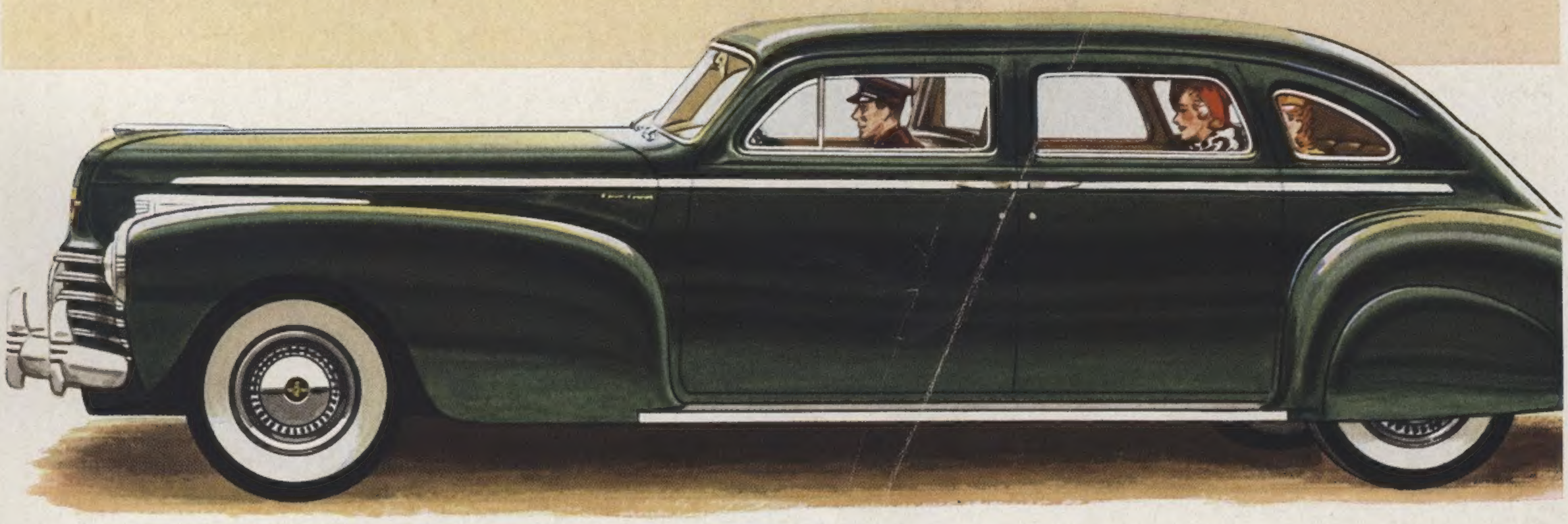

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